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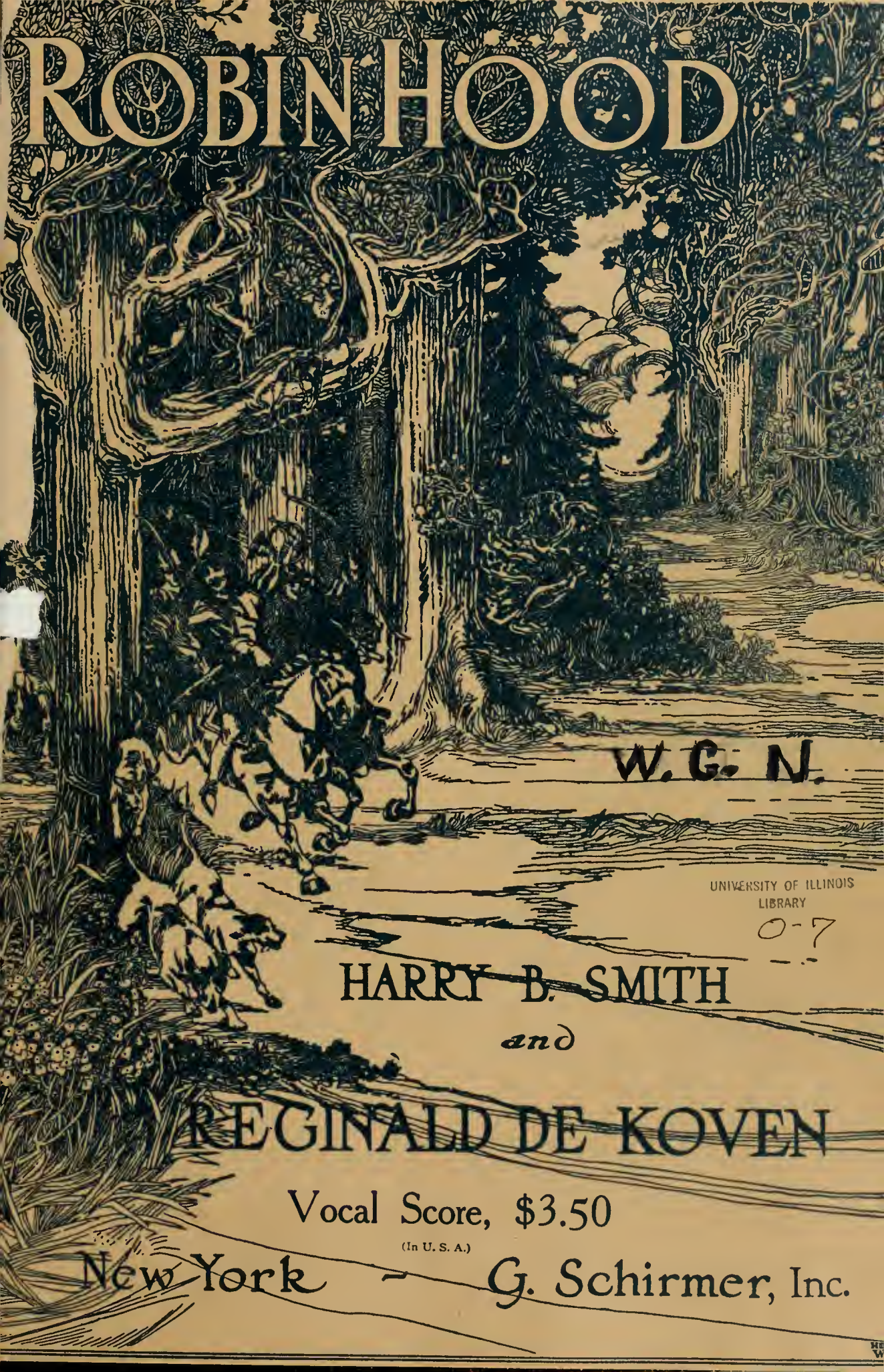
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ROBIN HOOD

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HARRY B. SMITH

and

REGINALD DE KOVEN

Vocal Score, \$3.50

(In U. S. A.)

New York

G. Schirmer, Inc.

ROBIN HOOD

A Comic Opera

IN THREE ACTS

Libretto by
HARRY B. SMITH

Music by
REGINALD DE KOVEN



G. SCHIRMER, INC., NEW YORK

ROBIN HOOD

CHARACTERS REPRESENTED

Robert of Huntington (afterwards Robin Hood)	TENOR
The Sheriff of Nottingham	BARITONE
Sir Guy of Gisborne (his ward)	TENOR
Little John	BARITONE
Will Scarlet	BASS
Friar Tuck	BASS
Allan a Dale	CONTRALTO
Lady Marian Fitzwalter (a ward of the Crown, afterwards Maid Marian)	SOPRANO
Dame Durden (a widow)	MEZZO - SOP.
Annabel (her daughter)	SOPRANO

Villagers, Milkmaids, Outlaws, King's Foresters,
Archers, Pedlars, etc.

*The Scene is laid in England
at the time of Richard I*

- Act I. A Market-place in Nottingham
Act II. Sherwood Forest
Act III. Courtyard of the Sheriff's Castle

M1503
D425R6

ROBIN HOOD.

Comic Opera in 3 Acts.

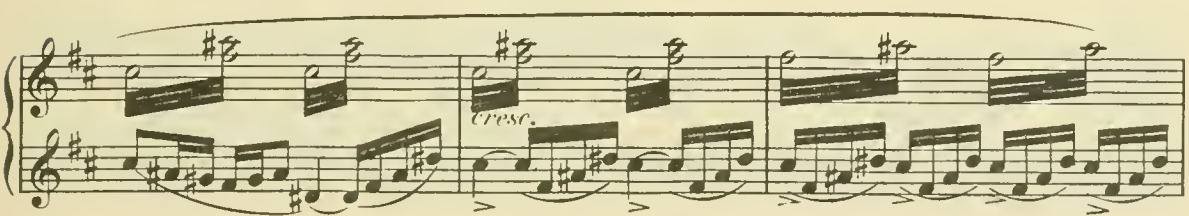
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Libretto by
Harry B. Smith.

OVERTURE.

Music by
Reginald de Koven.

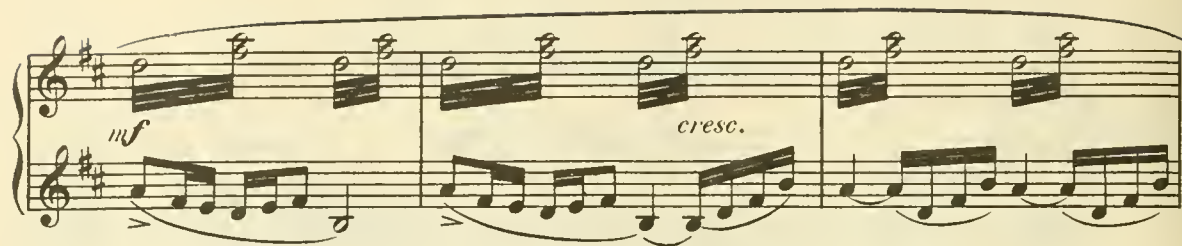
Moderato.



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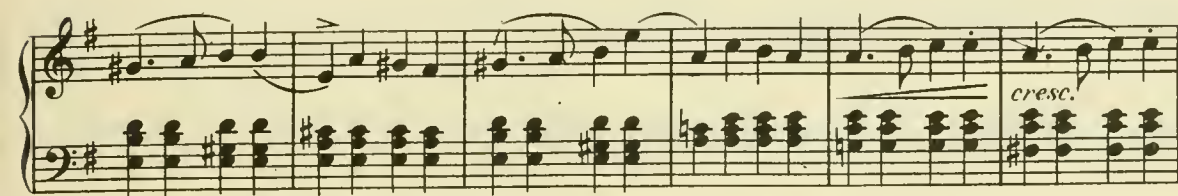
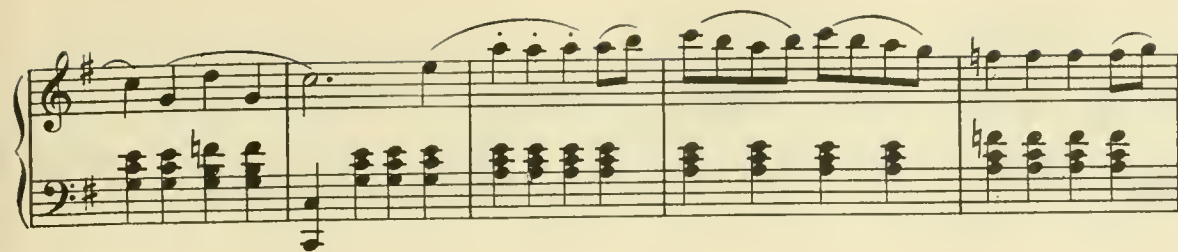
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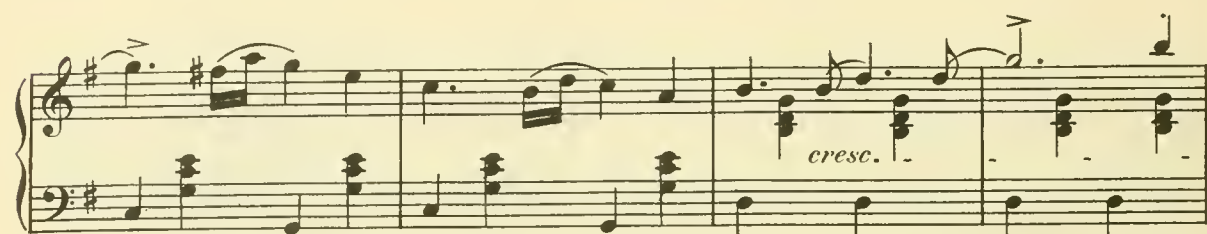
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Allegro vivace.









Tempo di Valse. (Lento.)





Allegro agitato.



Allegro vivace.





Third system of musical notation, measures 11-15. The right hand has a melodic line with some grace notes. The left hand features a series of chords. A *cresc.* (crescendo) marking is placed above the left hand in measure 12.

Fourth system of musical notation, measures 16-20. The right hand plays a more active melodic line with eighth and sixteenth notes. The left hand continues with the chordal accompaniment. A *sf* (sforzando) marking is present in measure 16.

Fifth system of musical notation, measures 21-25. The right hand has a melodic line with eighth notes and rests. The left hand continues with the chordal accompaniment.

Sixth system of musical notation, measures 26-30. The right hand features a melodic line with eighth notes. The left hand has a bass line with eighth notes. A *marc.* (marcato) marking is in measure 26, and a *con tutta forza* marking is above the right hand in measure 27. A *rall.* (rallentando) marking is above the right hand in measure 29. The system ends with a double bar line and a repeat sign.

Tempo a la marcia.

This musical score is for a piano piece, likely a march, in G major and 2/4 time. It consists of seven systems of music, each with a treble and bass staff. The tempo is initially marked 'Tempo a la marcia.' and later changes to 'Largo.' The score includes various musical notations such as notes, rests, and dynamic markings like *f*, *ff*, and *rall.*. The piece concludes with the instruction *attacca*.

f

ff

rall.

Largo.

rall.

attacca

Act I.

13

Nº1. Introduction and Opening Chorus.

Allegro.

The piano introduction consists of four systems of music. The first system begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). The bass line starts with a forte (*f*) dynamic. The second system introduces a marcato (*ff marc.*) dynamic. The third and fourth systems continue the rhythmic and harmonic development with various articulations and dynamics.

4 Village Musicians enter.

Allegretto.

The piano accompaniment for the entrance of the Village Musicians is in 4/8 time. It features a melody in the treble clef and a bass line in the bass clef. The dynamics range from mezzo-forte (*mf*) to piano (*p*). Trills (*tr*) are indicated in the melody.

Soprani.

Chorus.

(Behind the scenes)

Tenori.

Bassi.

Hol - la! Hol - la! Hol - la!

Some girls enter.

Hol - la!

The vocal and piano accompaniment for the chorus is shown in two systems. The first system includes staves for Soprani, Chorus (behind the scenes), Tenori, and Bassi. The vocal parts sing "Hol - la! Hol - la! Hol - la!". The piano accompaniment is in 4/8 time, starting with a piano (*p*) dynamic. The second system continues the vocal and piano parts, with the piano accompaniment reaching a forte (*sf*) dynamic.

f 'Tis the morn-ing of the fair, 'Tis a day of

f

Girls still off stage.
Yes,
pastime rare, Hail! the glad-some day, The hap - py month of May.—

f

(Chorus come on.)
hail the hap - py day. yes, hail the day!

Girls on Stage.
Off Stage. Yes, hail the day!
Hail! the hap - py day, yes, hail the day!

f

Allegro comodo.

ff Come to the fair, to the fair, Come, for the
Come to the fair, to the fair, Come, for the

Allegro comodo.

ff *sempre*

fair, pray pre-pare, Come, 'tis a day bright and

fair, pray pre-pare, Come, 'tis a day bright and

rare! Hail!

rare! Hail!

f giocoso

Spring-time comes, smiling over hill and dale, May-day bright Brings de-light.

f giocoso

Happy time, we sing to thee all hail! Birds so blithe Caroling on ev'ry side.

Happy time, we sing to thee all hail! Birds so blithe on ev'ry side,

Seem to sing To the Spring, Wel-coming with joy the sweetspring-tide.

Sing, To the Spring, Wel-coming gay the spring-tide.

Più animato.

Come village-girls with ribbons bright their hair so fair a-dorn-ing,

Più animato.

May-day, May-day, Bright will be our

For it is meet we look our best upon this May-day morning: Bright will be our

fair. See! the May-pole gleams in the sun,

fair. See! the May-pole gleams in the sun,

Soon the mer - - ry mor - ris - dance, the dance will soon now be -

Soon the live - - liest dance, the dance will now be -

(A pedlar enters; girls surround him.)

gin. Here is a ped-lar, see, he's bringing pretty tri-fles for the fair; This is a chance to buy some

See, a ped - lar comes, This is a chance to buy some

gin. See, a ped - lar comes, This is a chance to buy some

rib - bons brave to deck our bon - ny hair,

a rib - bons brave to deck our bon - ny hair, Come let us see what you may

a rib - bons brave to deck our bon - ny hair, Come let us see what you may

have, and honest prices pray de - clare. All

hail our fair!

have, and honest prices pray de - clare, All hail our fair!

have, and honest prices pray de - clare, All hail our fair!

Tempo I.

con spirito *ff*

All hail our fair, all hail our fair, Yes, hail the fair!

All hail our fair, all hail our fair, all hail, all hail our fair,

Tempo I. *marcato molto*

ff

A time most rare Beyond com-pare, All hail our fair, all hail our fair, hail!

A time most rare Beyond com-pare, All hail our fair, all hail our fair, hail, hail!

sempre ff

f

Spring-time comes smiling over hill and dale,

Spring-time comes smiling over hill and dale,

May - day bright Brings de - light, Hap - py time, we sing to thee all

May - - day so gay, Hap - py time, we sing to thee all

hail!

Birds so blithe

car-oling on ev-ry side,

hail!

Bright birds

sweet- - - voiced

Seem to bring To the Spring

are sing-ing, joy

bringing,

Yes, sing-ing, Joy bring-ing,

are sing-ing, joy

bringing,

Yes, sing-ing, Joy bring-ing,

To our fair, to our mer-ry—

Then let us hail O'er hill and dale,

To our fair, our mer-ry

hail!

mer-ry

fair; Let ev'ry voice sing clear and gay On our hol-i-day. All

fair; Let ev'ry voice sing clear and gay On our hol-i-day. All

hail our fair, It is the gay-est bright-est day. Hail to mer-ry May.

hail our fair, It is the gay-est bright-est day. Hail to mer-ry May.

cresc.

f They come, Their horns re - sound! We

f They come, Their horns re - sound! We

cresc.

3 outlaws behind scenes.

Allan a Dale.

List to the gay hunter's horn Little John. Sound thro' the forest at morn.

List to the gay hunter's horn Will Scarlet. Sound thro' the forest at morn.

List to the gay hunter's horn Sound thro' the forest at morn.

hear! List to the gay hunter's horn. They're

hear! List to the gay hunter's horn. They're

p *ff* *pp* *ff*

(Outlaws enter)

Allegro vivace. Scarlet.

In Sher-wood for-est the mer-ri-est of lives is our

here!

here!

Allegro vivace.

Allan a Dale.

Life so free! So do

Little John.

Life so free! We roam and rove in Sher-wood's grove be - neath the green wood

Scarlet.

out-law's life so free! So do

we_ Through all the glades and syl - van shades our homes are

tree_

we_

Chorus So free!

So free! Thro' the glades

The image displays a musical score for a song titled "The Hunt Song". It is arranged for voice and piano. The score is written in G major (one sharp) and 2/4 time. It consists of four systems of music. Each system includes a vocal line (treble and bass staves) and a piano accompaniment (treble and bass staves). The lyrics are: "found, We hunt the deer, a - far and near, Our hunt-ing horns do we". The piano accompaniment features a simple harmonic structure with chords and moving lines in both hands. The vocal parts are written in a clear, legible font. The overall style is that of a traditional folk or hunting song.

found, We hunt the deer, a - far and near, Our hunt-ing horns do we

We hunt the deer, a - far and near, Our hunt-ing horns do we

We hunt the deer, a - far and near, Our hunt-ing horns do we

We hunt the deer, a - far and near, Our hunt-ing horns do we

And the shades, *f* a - far and near, horns we

sound. Tan ta ra Tan tan ta ra Tan tan ta ra Tan ta

sound. Tan ta ra Tan tan ta ra Tan tan ta ra Tan ta

sound. Tan ta ra Tan tan ta ra Tan tan ta ra Tan ta

sound. Tan ra ta ra

sound. Tan ra ta ra

ff

ra ra! Cheer-i-ly, mer-ri-ly roam-ing e'er, Living like Kings in our

ra ra! Cheer-i-ly, mer-ri-ly roam-ing e'er, Living like Kings in our

ra ra! Cheer-i-ly, mer-ri-ly roam-ing e'er, Living like Kings in our

ra ra! Cheer-i-ly, mer-ri-ly roam-ing e'er, Living like Kings in our

for - est fair, Ev - er are we gay.

for - est fair, Ev - er are we gay.

for - est fair, We are gay.

Nev - er do they wear - y

Ev-er are we gay, *f* Cheer-i-ly, mer-ri-ly

Ev-er are we gay, *f* Cheer-i-ly, mer-ri-ly

live-long day, *f* Cheer-i-ly, mer-ri-ly

live-long sum-mer day, *f* Cheer-i-ly, mer-ri-ly

Free are they as birds the live-long day, *f* Cheer-i-ly, mer-ri-ly

live-long day, *f* Cheer-i-ly, mer-ri-ly

roaming e'er, Liv-ing like Kings in the for-est fair.

roaming e'er, Liv-ing like Kings in the for-est fair.

roaming e'er, Liv-ing like Kings in the for-est fair.

Nev-er do they wear-y, Nev-er wear-y,

roam-ing e'er, Liv-ing like Kings in the for-est, fair. Nev-er wear-y,

roam-ing e'er, Liv-ing like Kings in the for-est fair.

Ev - er they are gay, all the live - long day.

Ev - er gay, all the live - long day.

Ev - er gay, all the live - long day.

Ev - er are they gay. all day.

Ev - er gay, all the live - long day.

Meno mosso.

Annabel (coming forward)

Surely 'tis an ac - qui - si - tion To this goodly com - pa - nie.

Meno mosso.

Out-laws of such high po - si - tion Glad-ly at the fair we see.

rall.

Annabel.

26 Annabel.
Come and join our dance, come dance, come and join our dance, come dance.

Allan.
Come dance, come dance, come dance, come dance.

Little John.
Come dance, yes come, — come dance, yes come. —

Scarlet.
Come dance, yes come, — come dance, yes come. —

Come dance, yes come, — come dance, yes come. —

Come dance, come dance, come dance, come dance

Come dance, yes come, — yes, join our dance. —

Allegro vivace.

Allegro vivace.

ff A morris-dance must you entrance, Let us dance! let us dance! Fa la fa la

ff A morris-dance must you entrance, Let us dance! let us dance! Fa la fa la

ff A morris-dance must you entrance, Let us dance! let us dance!

ff A morris-dance must you entrance, Let us dance! let us dance!

ff A mor-ris-dance must you entrance, Let us dance! let us dance! Fa la fa la

ff A mor-ris-dance must you entrance, Let us dance! let us dance!

Allegro vivace.

Trip a morris-dance hi - la - ri - ous, Light - ly, bright - ly, Trip in measure multi -
 Trip a morris-dance hi - la - ri - ous, Light - ly, bright - ly, Trip steps so
 Light - ly, bright - ly, Trip steps so
 Light - ly, bright - ly, Trip steps so
 Trip a morris-dance hi - lar - i - ous Light - ly, bright - ly, Trip in measure multi -
 Light - ly, bright - ly, Trip steps so
 fa - ri - ous, Fa la la fa la la Trip a morris-dance hi - lar - i - ous, Light - ly and
 va - ri - ous, Fa la la fa la la Trip a morris-dance hi - lar - i - ous, Light - ly,
 va - ri - ous, Fa la la fa la la Trip a morris-dance hi - lar - i - ous, Light - ly,
 va - ri - ous, Fa la la fa la la Trip a morris-dance hi - lar - i - ous, Light - ly,
 fa - ri - ous, Fa la la fa la la Trip a morris-dance hi - lar - i - ous, Light - ly and
 va - ri - ous, Fa la la fa la la Trip a morris-dance hi - lar - i - ous, Light - ly,

brightly we cel-eb-ate the fair; Dance so hap-pi-ly, so gai-ly dancing, so

bright - ly cel-eb-ate the fair; Dancing gai - ly, light - ly,

bright - ly cel-eb-ate the fair; Dance so gai - - -

bright - ly cel-eb-ate the fair; Dance so gai - - -

bright - ly cel-eb-ate the fair; Dance so hap-pi-ly, so gai-ly dan-cing, so

brightly we cel-eb-ate the fair; ev - er dancing gai - ly light-ly

bright - ly cel-eb-ate the fair; Dance so gai - - -

mad-ly, yes, dance your pret-ti-est, and dance your lightest and best,

mad-ly, yes, pray dance your ver-y best, yes, dance lightest and best,

ly, yes, pray dance your ver-y best, yes, dance lightest and best,

ly. yes, pray dance your ver-y best, yes, dance lightest and best,

mad-ly, yes, dance your

mad-ly, dance your pret-ti - est, and dance your light-est and best,

ly, yes, pray dance your ver-y best, yes, dance light-est and best,

No court min-u - et is ev - er danced half so glad - ly, Now dance your

Fa la fa la la la la la la la

Fa la fa la la la la la la la

Fa la fa la la la la la la la

live-li - est, with - out a stop for a rest. Then *ff* Fa la fa la

la la la la! Dance then, *ff* Fa la fa la

la la la la! Dance then, *ff* Fa la fa la

la la la la! Dance then, *ff* Fa la fa la

live-li - est, with - out a stop for a rest. Then *ff* Fa la fa la

la la la la! Dance then, *ff* Fa la fa la

dance a morris-dance hi - lar-i-ous, Light - ly, Bright - ly, Trip in measures multi -
 dance a morris-dance hi - lar-i-ous, Light - ly, Bright - ly, Dance meas - ures
 dance a morris-dance hi - lar-i-ous, Light - ly, Bright - ly, Dance meas - ures
 dance a morris-dance hi - lar-i-ous, Light - ly, Bright - ly, Dance meas - ures
 dance a morris-dance hi - lar-i-ous, Light - ly, Bright - ly, Trip in measures mul-ti -
 dance a morris-dance hi - lar-i-ous, Light - ly, Bright - ly, Dance meas - ures

fa - ri - ous, Fa la fa la Dance a mor-ris-dance hi - lar - i - ous,
 va - ri - ous, Fa la fa la dance then so gai - ly,
 va - ri - ous, Fa la fa la dance then so gai - ly,
 va - ri - ous, Fa la fa la dance then so gai - ly,
 Dance a mor-ris-dance hi - lar - i - ous,
 fa - ri - ous, Fa la fa la - Dance then gay - ly and
 va - ri - ous, Yes. dance, dance so gay

Marcato.

31

Yes, dance your best, dance with all zest, yes, dance your best, We'll
 dance your best, dance with zest, and don't stop to rest, dance your best,
 dance your best, dance with zest, and don't stop to rest, dance your best, Fa
 dance your best, dance with zest, and don't stop to rest, dance your best, Fa
 Yes, dance your best, dance with all zest, yes, dance your best, We'll
 dance your best, dance with zest, and don't stop to rest, dance your best, Fa

Marcato.

dance then so mer-ri-ly, and we will dance ver-y cheer-i-ly, In meas-ures
 fa la fa la la la la la
 la la la la
 la la la la
 dance then so mer-ri-ly, and we will dance ver-y cheer-i-ly, In meas-ures
 fa la la la la la la la
 la la la la
 la la la la
 dance then so mer-ri-ly, and we will dance ver-y cheer-i-ly, In meas-ures
 fa la la la la la la la
 la la la la
 la la la la

sempre

ev - er so gay, We'll make hol - i - day with
la la. We will make hol - i - day with
la We will make hol - i - day with
la We will make hol - i - day with
quite mul - ti - fa - ri - ous, and in a man - ner hi - la - ri - ous; yes, we will
la We will make hol - i - day with

pleas - ures so va - ri - ous, fa la! Dance a mor - ris - dance hi - lar - i - ous,
pleas - ures so va - ri - ous, fa la! Dance a mor - ris - dance hi - lar - i - ous,
pleas - ures so gay, fa la! Dance a mor - ris - dance hi - lar - i - ous,
pleas - ures so gay, fa la! Dance a mor - ris - dance hi - lar - i - ous,
dance and be gay, fa la fa la! Dance a mor - ris - dance hi - lar - i - ous,
pleas - ures so gay, fa la! Dance a mor - ris - dance hi - lar - i - ous,

Trip - ping so gai - ly We'll make hol - i - day, dance so light - ly, so
 Trip - ping gay We'll make hol - i - day, dance so light - ly, so
 Trip - ping gay We'll make hol - i - day, dance so light - ly, so
 Trip - ping gay We'll make hol - i - day, dance so light - ly, so
 Trip - ping so gai - ly We'll make hol - i - day, dance so light - ly, so
 Trip - ping gay We'll make hol - i - day, dance so light - ly, so

gai - ly to make hol - i - day.
 gai - ly to make hol - i - day.
 gai - ly to make hol - i - day.
 gai - ly to make hol - i - day.
 gai - ly to make hol - i - day.
 gai - ly to make hol - i - day.

No 2. Auctioneer's Song.

Annabel, Allan a Dale, Little John, Scarlet, Friar Tuck and Chorus.

Allegro deciso.

Friar Tuck.

Little John
and Scarlet,
with Outlaws.

Annabel,
Allan a Dale
and
Soprani.

Tenori.
Bassi.

PIANO.

Allegro deciso.

Friar Tuck. *mf*

As an hon-est auctioneer I'm pre-pared to sell you here Some

p

goods in an as-sortment that is va-ri-ous, Here's a late la-mented deer

Little John and Scarlet, with Outlaws.

va-ri-ous,

va-ri-ous,

f
That was once the king's, I fear, Killing him was certain-ly pre - ca-ri-ous.

ca-ri-ous,
ca-ri-ous,
ca-ri-ous,

f
Here I have for sale Casks of brown Oc - to - ber ale,

cresc.
Brewed to make human i - ty hi - lar-i-ous, Here's a suit of homespun brave
Little John and Scarlet, with Outlaws.

ff
lar-i-ous,
lar-i-ous,
lar-i-ous,

cresc. *ff*

Fit for hon-est man or knave, Here's a stock in fact that's multi - fa - rious.

cresc.

ff
fa-ri-ous.
Little John and Scarlet, with Outlaws. Come, make your offers and your prof-fers,
ff
fa-ri-ous, Who will buy?
ff
fa-ri-ous,
ff
fa-ri-ous,

O - - pen hearts and o - pen cof - fers, Barguin here for ev - 'ry one!
Who will buy?
mf

ff stentato
Go-ing, go-ing, go-ing, gone! Who will bid, what squire or dame?
Who'll bid?
f colla voce

With your of-fers pray come on.

Now be-gin!

ff *f*

Più mosso.

go-ing, go - ing, go-ing, gone,

go-ing, go - ing, go-ing, gone,

cresc. *ff*

bid, I bid, I bid the same, I bid, I bid, I bid the same, It's go - ing, go - ing, go - ing, gone,

f *ff*

I bid the same, I bid the same, It's go - ing, go - ing, go - ing, gone,

Più mosso.

f *cresc.* *ff*

go-ing, go - ing, gone.

go-ing, go - ing, gone. —

bid, I bid, I bid the same, I bid, I bid, I bid the same, It's go - ing, go - ing, gone.

cresc.

I bid the same, I bid the same, It's go - ing, go - ing, gone.

cresc.

No 3. Milkmaids' Song.

Milkmaids. *Moderato.*

PIANO. *Moderato.*
mf *rall. ad lib.*

Allegro moderato.

When chanticleer crow - ing Says night is a -

Allegro moderato. *mf*

go - - ing And larkstheir nests are scorn - ing, O! So ear - ly in the morn - ing, O!

go - - ing And larkstheir nests are scorn - ing, O! So ear - ly in the morn - ing, O!

mf What-so-e'er the weath - er, *f* Tripping o - ver the heath - er So ear - ly in the

mf What-so-e'er the weath - er, *f* Tripping o - ver the heath - er So ear - ly in the

f *f* *giocoso*

morn - ing Comewe milk-maids o'er the lea. ——— Plowboys haste o'er dell and hill

morn - ing Comewe milk-maids o'er the lea. ——— Plowboys haste o'er dell and hill

Whistling with a right good will. Pip-ing. Pip-ing. Piping tra la la la

Whistling with a right good will, Pip-ing, Pip-ing, Piping tra la la la

rall.
la la Piping la tra la la la la!

rall.
la la Piping la tra la la la la!

Sopr.
Chorus.
Tea.
Bass.

Singing *p*

Tra la

Tra la la la la la Tra la

p

p

Annabel.

Oh an i - deal milkmaids a

la la la la la

la la la la la

thing of grace, She's a creature of po - ets' fan-cy. With lissome figure and laughing face, Her

hands are jewell'd and oh! so white, And her eyes like diamonds bright, And her step is fai - ry

light.

Her eyes

So

Milkmaids.

So

light,

Her

eyes

So

Is her step,

are so bright,

Chorus.

So

light is her step, Her

eyes

are so bright, They

They

such a maid must bring de - light, — Eyes so bright, step so light, These

such a maid must bring de - light, — Eyes so bright, step so light, These

bright bring de - light, — Eyes so bright, step so light, These

such a maid must bring de - light, — de - light de - light, These

must bring de - light, — de - light de - light, These

must bring de - light, — Eyes so bright, step so light, These

poco rall. **Grazioso.**

qualities must bring de - light. — She's the manner and mien of my la - dy fine, And

qualities must bring de - light. —

poco rall.

traits bring de - light. —

qualities must bring de - light. —

traits bring de - light. —

poco rall.

traits bring de - light. —

Grazioso.

rall. *rall.*

e-ven her cows are i - dyl - lic kine, Such milkmaids po - ets and painters find, And it's

a tempo

proper to add We are just that kind. With manner and mien of my la - dy fine, And

Milkmaids. With manner and mien of my la - dy fine, And

With manner and mien of my la - dy' fine, And

a tempo

e'en her cows are i - - dyl - lic kine, Such milk-maids do po - ets and

e'en her cows are i - - dyl - lic kine, Such milk-maids do po - ets and

e'en her cows are i - - dyl - lic kine, Such milk - - - maids

rall.

pain-ters find, And it's prop-er to add, we are all just that kind.

rall.

pain-ters find, And it's prop-er to add, we are all just that kind.

rall.

pain-ters find, And it's right to add, we're all just that kind.

*rall.**f**p*

Allan a Dale.

Say, the kind of milkmaids that you describe, Are milkmaids seen very

rare-ly; The real milkmaid she is old and fat, Her figure's something to cav-il at, Her

hands are rough and her gown home-spun, She but sings when her work is done. — Of

all her life 'tis the sad - dest tale When a cow kicks o - ver a

brimming pail, Her life's a mer - ry - round, 'tis said, Of ris - ing and work - ing and

Annabel. *a tempo* *ff* With the manner and mien of my la - dy fine, E'en the

Allan a Dale. *ff* go - ing to bed. With the manner and mien of my la - dy fine, E'en the

Milkmaids. *ff* With the man - ner and mien of my la - dy fine, E'en the

Chorus. *ff* With the man - ner and mien of my la - dy fine, E'en the

a tempo *ff*

cows she milks are i - - dyl - lic kine, Such milk-maids po - ets and

cows she milks are i - - dyl - lic kine, Such milk-maids po - ets and

cows she milks are i - - dyl - lic kine, Such milk-maids do po - ets and

cows she milks are i - - dyl - lic kine, Such milk - - - maids

cows she milks are i - - dyl - lic kine, Such milk - - - maids

cows she milks are i - - dyl - lic kine, Such milk - - - maids

rall.
pain-ters find, And it's right to add, we are all just that kind. -

rall.
pain-ters find, And it's right to add, we are all just that kind. -

rall.
pain-ters find, And it's right to add, we are all just that kind. -

rall.
pain-ters find, And it's right to add, we are all just that kind. -

rall.
pain-ters find, And it's right to add, we are all just that kind. -

rall.
pain-ters find, And it's right to add, we are all just that kind. -

rall.
pain-ters find, And it's right to add, we are all just that kind. -

No 4. Scene.

Entrance of Robin Hood.

Allegro deciso.

Annabel.

Dame Durden.

Allan a Dale.

Robin H.
and
Archers.

Milkmaids
and
Chorus.

Robins and Tenors.

Basses.

Come the bowmen in Lin - coln green,

Come the bowmen in Lin - coln green,

Come the bowmen in Lin - coln green,

Come the bowmen in Lin - coln green,

We

We

Come the bowmen in Lin - coln green,

Allegro deciso.

PIANO.

They are seen

Fin - er archers were nev - - er seen,

Fin - er archers were nev - - er seen,

Fin - er archers were nev - - er seen,

Fin - er archers were nev - - er seen,

come un - to Not-tingham fair,

come un - to Not-tingham fair,

Fin - er arch-ers were nev - - er seen,

Clad in green

9321

Vic - tors they, and how gal-lant and gay. Vic - tors ev - er where val - or holds sway.
 Vic - - tors gal-lant and gay, Vic - - tors ev - er are they.
 Vic - - tors gal-lant and gay, Vic - - tors ev - er are they.
 Vic - - tors are we in the fray, Wel -
 Vic - tors they, and how gal-lant and gay, Vic - tors ev - er where val - or holds sway.
 Vic - - tors in the fray, Vic - - tors brave are they.
 They win the day. yes, brave are they.

Mer - ry sport we ev - er find is there.
 Mer - ry sport we ev - er find is there.
 Mer - ry sport we ev - er find is there.
 come un-to Not-tingham fair, Mer - ry sport we ev - er find is there. The
 come un-to Not-tingham fair, Mer - ry sport we ev - er find is there. The
 Mer - ry sport we ev - er find is there.
 Mer - ry sport we ev - er find is there.

Welcome are you to Not-tingham fair.

Wel - - come ev - er you are.

Robin. Wel - - come ev - er you are. *mf*

In the arch-e - ry con-test is done, And all priz - es we won. **Archers with Chorus.**

arch-e - ry con-test is done, And each prize we won.

Welcome are you to Not-tingham fair.

Wel - - - come ev - er you are.

Wel - - - come ev - er you are.

cresc. *ff* *ff* *p*

leaf - y shades of the woodland glades Of Sherwood's greenwood tree. — Where the

red deer springs and the thros-tle sings Is the dear-est spot to me, — Is the

dear-est spot to me. — For nev-er a care i' the world comes there, And

colla voce *p*

nev-er you hear a sigh — As you love and laugh, As you quip and quaff, So

poco rall. *poco rall.*

gai-ly the days go by. — Then hey! for the mer-ry green-

ff con spirito *ff*

wood, say I, And give me a bow of yew, — Let

mine be the life that is free_ from strife Where friends are staunch and

Annabel. *ff* Then hey! for the merry greenwood, say I, And give me a bow of yew, — Let

Dame D. *ff* Then hey! for the merry greenwood, say I, And give me bows of yew, — Mine

Allan a Dale. *ff* Then hey! for the merry greenwood, say I, And give me bows of yew, — Mine

Robin. *ff* Then hey! for the merry greenwood, say I, And give me a bow of yew, — Mine
true. — Then hey! for the merry greenwood, say I, And give me a bow of yew, — Let
give me a bow of yew, — Let

Outlaws and Chorus. *ff* Then hey! for the mer-ry green-wood, say I, And give me bows of yew, — Mine
Then hey! for the mer- - ri - est greenwood, Give me bows of yew, — Mine

mine be the life that is free from strife, and true. —

is the life that's free from strife, and true. —

is the life that's free from strife, and true. —

mine be the life that is free from strife, Where friends are staunch and true. —

mine be the life that is

is the life that's free from strife, and true. —

is the life that's free from strife, and true. —

Vivace con spirito.

Annabel.

f

Allan.

Sir Cav-a-lier, you're welcome here to this our fair.

Robin.

Little John.

Vivace con spirito.

Musical score for the first system. It includes four vocal staves (Annabel, Allan, Robin, Little John) and a piano accompaniment. The tempo is 'Vivace con spirito'. The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The piano part begins with a forte (*f*) dynamic.

Musical score for the second system. It continues the vocal and piano parts. The piano part includes a piano (*p*) dynamic marking. The lyrics for Allan are: "Just pardon me, my My thanks, my dear, a pretty girl you are, I swear."

Musical score for the third system. It concludes the vocal and piano parts. The piano part includes a piano (*p*) dynamic marking. The lyrics for Allan are: "friend, but she is my be-troth'd, I must a-ver. As all is fair In love or war, You'd"

As all is fair In

As all is fair In

bet-ter not make love to her.

love or war, I'll make love to whom-e'er I will, On May-day bright When hearts are light I

love or war, I'll make love to whom-e'er I will, On May-day bright When hearts are light I

scoff at him who takes it ill.

As all is fair In love or

scoff at him who takes it ill. As all is fair In love or war, I scoff at him who

As all is fair In love or

As all is fair In love or war, I scoff at him who
 war, yes, As all is fair In love or war, I scoff at him, at
 takes it ill, As all is fair In love or war, I scoff at him who
 war, yes, As all is fair In love or war, I scoff at him who

takes it ill. — All is
 him who takes it ill. — All is
 takes it ill. — All is
 takes it ill. — All is
 takes it ill. — All is
 takes it ill. — All is

meno mosso

rall. *rall.*

Allegro commodo.

fair in love and war, so they say, so they say, With a heigh and a lil-y gay, And a
 fair in love, so they say, so they say, With a heigh and a lil-y gay And a
 fair in love and war, they say, they say, With a heigh and a lil-y gay, And a
 fair in love, they say, they say, With a heigh and a lil-y gay, And a

Allegro commodo.

man can rightly win an-y maid whom he may, As the prim-rose spreads so-

man can win an-y maid whom he may, As the prim - - rose spreads

man can rightly win all maids he may, As the prim - - rose spreads

man can win all maids he may, prim - - rose spreads

sweet - - ly, 'Tis the mer-ry time when birds be-gin to sing,

so sweet - ly, Yes, yes, it is the May - time,

so sweet - ly, Fa la la la la la la

sweet - - ly, Fa la la la la la la

'Tis the mer-ry time of Spring. Fa la la la fa la la la

'Tis the mer-ry time when birds be-gin to sing. Fa la

Fa la la la la la la la la

la, Fa la

fa la la la fa la la la fa la la la la. Maid-en

la la fa la la la la la. Maid-en

la la fa la la la la la. Maid-en

Fa la fa la la la la. Maid-en

fancies love to stray, so they say, so they say, With a heigh — and a

fan - cies stray, so they say, so they say, With a heigh — and a

fancies love to stray, they say, they say, With a heigh — and a

fau - cies stray, they say, they say, With a heigh — and a

lil - y gay, And the birds will choose their mates In the sweet month of May, As the

lil - y gay, And the birds choose mates In the sweet month of May, As the

lil - y gay, And the birds will choose their mates In time of May, As the

lil - y gay, And the birds choose mates In time of May,

primrose spreads so sweet - ly, Daffodils around are bloom - - ing, And
 prim - rose spreads sweet - ly, Daffodils around are bloom - - ing,
 prim - rose spreads sweet - ly, Daffodils around are blooming, fa la la la la la,
 prim - rose spreads sweet - ly,

vi-o-lets the woods per - fum - - ing, All is fair in love, — As the
 Vi-o-lets the woods per - fum - - ing, All's fair, as the
 Vi-o-lets the woods per - fuming, fa la la fa la la la fa la la la fa la la la fa la la. The
 Vi-o-lets the woods per - fum - - ing, All is fair in love, as the

rall. Agitato. *f*
 primrose spreads so sweet - ly. How now! What is the row?
 prim - rose spreads sweet - ly. How now! What is the row?
rall. *f*
 prim - rose spreads sweet - ly. How now! What is the row?
 rose spreads so sweet - ly. How now! What is the row? How now! What is the row?
 Agitato. *f* *cresc.*

Ah!
Dame D.Ah!
Allan.Ah!
Robin.*rall.*Ah!
Little John.

Whom have we

here?—

Yes, who are they approaching

here?

Ah! Whom have we here?—

Ah!

Chorus. *ff* *rall.*

Ah! Whom have we here?—

Lento.

Allegro.

(to Maid Marian)

Who is it pray?

Explain!

Who is it pray?

Explain!

Pray tell, why is this af - fray?

Explain!

Who is it pray?

Explain, why is this af -

Who is it pray?

Explain!

Explain!

Explain!

Allegro.

Annabel.

Pray who will ex - - - plain, who will ex - - -

Allan a Dale and Dame D.

Pray who will ex - - - plain, who will ex - - -

Robin.

Pray? who will ex - - - plain, who will ex - - -

Little John.

Pray who will ex - - - plain, who will ex - - -

Pray who will ex - - - plain, who will ex - - -

Pray who will ex - - - plain, who will ex - - -

molto f e marcato

Maid Marian.

Let me alone, un-hand me sir, now.

Yes, please explain to me, for one, I'd

plain. Let her alone, un-hand her sir, now.

plain? Pray tell.

plain? Pray tell.

Little John.

plain? Pray tell.

Scarlet.

Yes, explain, yes, explain, pray.

plain. Let her a-lone, un-hand her sir, now.

plain? Pray tell.

plain? Pray tell.

leggero

like to know what I have done; He wants to fight this priestly churl Be-cause I kissed a pretty girl.
Allan.

Robin. What

Little John. What

Scarlet with Basses. What

Allan.
girl? Explain.

Robin.
girl? Explain.

Little John.
girl? Explain.

Friar Tuck.
When I can get my breath I'll tell you what be-fell, I saw this lit-tle cox-comb here Make

girl? Explain.

placido

Friar Tuck.

love un - to a pret - ty dear, And he gave her a re - sounding kiss Up -

Maid Marian.

Annabel.

Allan a Dale.

Robin Hood.

Little John.

Friar Tuck.

rall.
on the cheek, a - bout like this.

Sopran I.

Sopran II.

Tenori.

Bassi.

Then down with him!

Then down with him!

Then down with him!

Then down with him!

Then down with him!

Then down with him!

Maid Marian.

nev - er of - fered such a kiss, 'Twas just a ti - ny one like this.

Allan a Dale.

You

Maid Marian.

Annabel.

Allan a Dale.

Comenow explain.

seem to think it is a feat To kiss each pretty girl you meet.

Robin Hood.

Comenow explain.

Little John and Friar Tuck.

Comenow explain.

Sopran I.

Sopran II.

Tenori.

Bassi.

Come now ex-plain.

Come now ex-plain.

*rull:**colla voce*

Tempo di Marcia.

con spirito

Maid Marian.

oame as a Cav-a - lier, and I think you'd take it not a - miss,

Annabel.

Allan a Dale.

Robin Hood.

We take it much a - miss,

Little John and FriarTuck.

We take it much a - miss,

Sopran I.

Sopran II.

Tenori.

We take it much a - miss,

Bassi with SCARLET.

Tempo di Marcia.

f con spirito

If as a Cav-a - lier I am nev-er loth to steal a kiss.

Neer loth to steal a kiss.

Neer loth to steal a kiss.

Neer loth to steal a kiss.

cresc.

Nev - er a Cav-a - lier would be gal-lant Knight both brave and true, Who

both brave and true

both brave and true

both brave and true

cresc.

9321

[illegible]

Maid Marian.

liers, I de-clare, must give heed to the call of love, Cava liers e'er must be In their
 Annabel.
 Dame Durden and Allan a Dale.
 Robin Hood. To the call of love,
 Little John and Friar Tuck. To the call of love,
 Scarlet. To the call of love,
 To the call of love,

manners so gay and free, And if you had been by You would do, I am sure, as
 e'er so gay and free, we'd have done as
 e'er so gay and free, we'd have done as
 e'er so gay and free, we'd have done as
 e'er so gay and free, we'd have done as
 e'er so gay and free, we'd have done as

Maid Marian.
 I. Cav-a - liers must e'er o - bey the_ call, the_ call of
 Annabel.
 he. of
 Dame Durden and Allan a Dale.
 he. of
 Robin Hood.
 he. of
 Little John and Friar Tuck.
 he. of
 Soprano I.
 Soprano II.
 Scarlet.
 Tenori and Bassi
 he. of

65

love, Cava - liers, I de - clare, love the fair, Cava -

love, Cava - liers, I de - clare, love the fair, Cava -

love, Cava - liers, I de - clare, love the fair, Cava -

love, Cava - liers, I de - clare, love the fair, Cava -

love, Cava - liers, I de - clare, love the fair, we de - clare 'tis so, Cava -

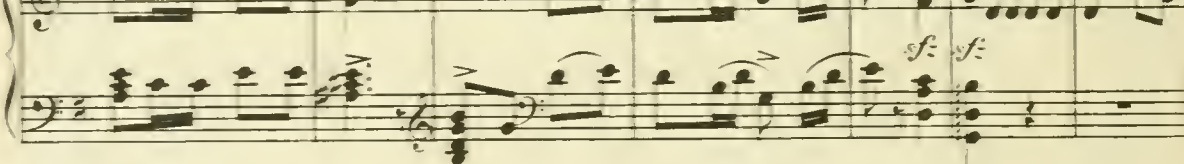
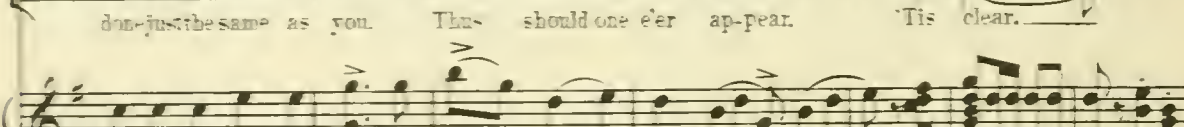
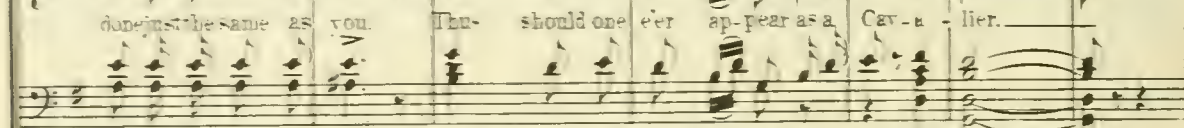
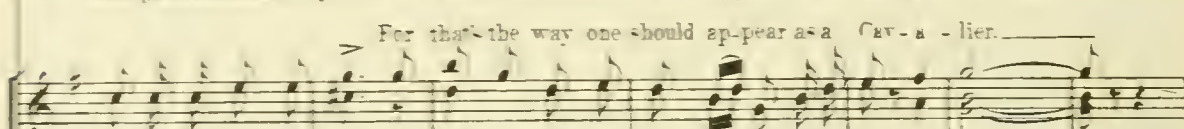
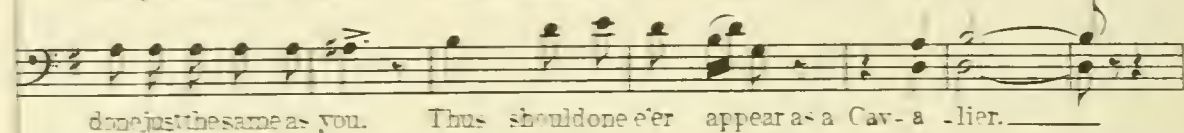
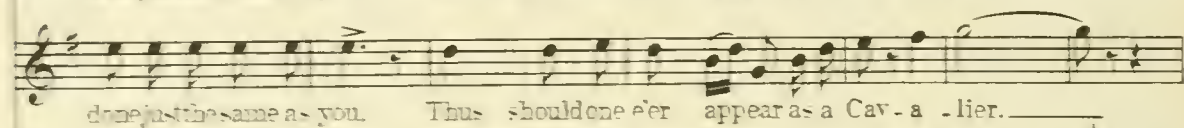
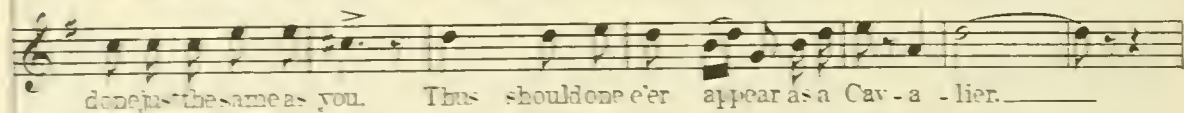
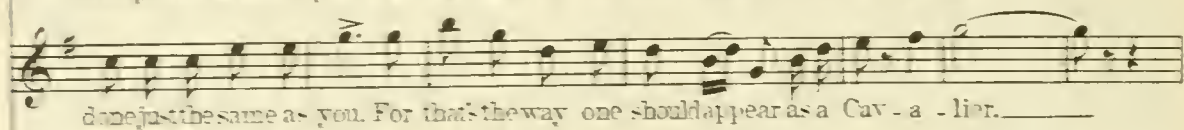
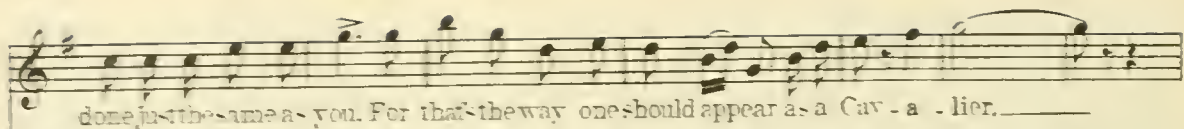
love, Cava - liers, we de - clare, love the fair, Cava -

love, Cava - liers, we de - clare, love the fair, we de - clare 'tis so, Cava -

The musical score is arranged for five voices and piano. The vocal parts are as follows:

- Soprano:** liers e'er must be In their manner so gay and free, And if we had been by We'd have
- Alto:** liers e'er must be In their manner so gay and free, And if we had been by We'd have
- Tenor 1:** liers e'er must be In their manner so gay and free, And if we had been by We'd have
- Tenor 2:** liers e'er must be In their manner so gay and free, And if we had been by We'd have
- Bass:** liers e'er must be In their manner so gay and free, And if we had been by We'd have

The piano accompaniment consists of two staves (treble and bass clef) providing harmonic support for the vocal ensemble.



Nº 5. Duet.

Maid Marian. Robin Hood.

Andante con moto.

p

marcata la melodia

L.H.

Maid Marian.

Robin Hood.

con gran espressione

Though it was within this hour we met I've dreamd of

such a face as thine, Dreams I love to think of even yet,

'Twas not mine!

When I held thy lit-tle hand in mine Ah! then to

It was for that dreamland face to pine. Ah no!

wake was for that dreamland face to pine. Will that dream come true?

Not so! Nay, I may not let thy dream come to pass, 'tis not true!

Let me dream anew? Thou dost not love me then, and my dream is not true?

rall.

Allegretto grazioso. *dolce*

Who knows what fate may thee a-wait If thy constancy time and distance

Allegretto grazioso. *mf*

prove? This hand of mine may yet be thine, If fi-del-i-ty is a part of love.

May be mine! True is my love. Long,

Più mosso.

p If that is true, I for - got. Come
 long a - go, some time I know, In dreamland fair we met.

Più mosso.

f *p*

not so nigh I pray you, fie! Your - self do not for - get. I

Yes, we have met, I think of it e'en yet, e'en yet.

f *p*

dolce
 heard thy voice long, long a - go So - ten - der - ly we met.

Ah yes! Dream - ing ten - der - ly we met. What

dolce
p *simile*

Love ev - er will be our

joy to hear those words, my dear, Love ev - er will be our

f *p*

Moderato. *p* *rall.* *a tempo*

guide. Pray come not nigh With mournful sigh, Love that I own Is joy a -

guide. **Moderato.** *p* *rall.* *a tempo*

marcata la melodia

lone; Loves should be glad, Neer should be sad, Happy for ever, and such love have I.

Neer should be sad, Hap - py e'er, such love have I.

rall.

Tempo di Valse.

ff

Come dream so bright, My heart de-light, Dreaming a - new I find 'tis true,

Come dream so bright, My heart de-light, Dreaming a - new I find 'tis true,

Tempo di Valse.

ff

rall.

Fair dost thou seem, Beau-ti-ful dream, At last I see thee, My dream has come true.

Fair dost thou seem, Beau-ti-ful dream, Now I see My dream come true.

rall.

No 6. Song.

Sir Guy, The Sheriff and Chorus.

Allegro.

Piano introduction in G major, 2/4 time. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. Dynamics include *ff* (fortissimo) and *p* (piano). A marking *L.H. p* is present in the second measure.

The Sheriff.

*f**marcato*

1. I am the Sher-iff of Not - tingham, My
 2. The mer - ry Sher-iff of Not - tingham, He

Piano accompaniment for the first vocal line. It features a steady eighth-note bass line in the left hand and chords in the right hand. Dynamics include *mf* (mezzo-forte).

eye is like the ca - gle's, So sly and clev - er in fact I am A
 nev - er stops to ar - gue, If a - ny one should hint he's a sham I

Piano accompaniment for the second vocal line. It continues the eighth-note bass line and chordal accompaniment. Dynamics include *sf* (sforzando).

Sir Guy.

He's a won - der - ful wight,
 And re - fus - es all bail,

The Sheriff.

I'm con - sidered re - mark - ably bright. If
 As an ar - gument that will not fail. If

ge - nius quite,
 put him in jail,

Soprano I.

He's so bright
 In the jail

Soprano II.

So bright
 In jail

CHORUS.

Tenor I.

So bright
 In jail

Bassi.

Piano accompaniment for the chorus. It features a steady eighth-note bass line and chords in the right hand. The key signature changes to G minor for the final measure.

Bow low! Bow low!
Bow low! Bow low!

a - ny one fracture the light-est law
a - ny ple-be-ian my greatness mocks,

A glance from me fills all his
I an- swers by putting him

1-2. Bow lower still! Bow lower still!

mind with awe,
in the stocks.

Bow low! I would if I were you. You may
Bow low! I would if I were you. You may

1-2. We bow. We bow.

1-2. seek for aye, But you never will desery Such a wond'rous Sheriff as I. Such a

f He makes no er-ror, It striketh ter-ror, He's a seething brain
 brain, — Such an eye, — I've a Seething brain which can
f He makes no er-ror, It strik-eth ter-ror, He's a seething brain which can
ff He's a seething brain

right al-way, right al-way, ne'er a-stray. In
 nev-er go a-stray, I am sure to be right al-way. In
 nev-er go a-stray, He is sure to be right al-way. In
 right al-way, right al-way, ne'er a-stray. In

cresc. - ff
 fact, such Sheriffs as we be-hold You do not see ev-'ry day.
 fact, such Sheriffs as you be-hold You do not see ev-'ry day. I
 fact, such Sher-iffs as we be-hold You do not see ev-'ry day.
cresc. -

In short, in-fal- lible

nev - er yet have made one mistake, I'd like to for va - rie - ty's sake, In short, in-fal- lible

In short, in-fal- lible

eer I am.

eer I am The Sheriff of Notting- ham.

eer I am.

eer I am.

1st Verse.

2nd Verse.

No 7a. Trio.

The Sheriff, Sir Guy and Maid Marian.

Maid Marian.

Sir Guy.

The Sheriff.

PIANO.

The Sheriff. *mf*

When a peer makes love to a dam-sel fair, makes love to a dam-sel

fair, — Be-fore he begins to make his confession He stands stat-u-esque-ly to

make an impression, Well something like this, or something like that, Or something like this is the

prop-er air; Do you think you could do like that, my lad? For these are the arts of the

peer-age; Do you think you could do— like that, my lad? That's ver-y nice, pret-ty

Sir Guy. *rall. ad lib.* **Meno mosso.** I think, as you say, it is not half bad; I'll follow your sug-gestion, And
The Sheriff. well, not bad.

Meno mosso. *rall. ad lib.*

Allegro moderato. I will ask the fateful question.

Allegro moderato. *p*

Maid Marian.

Churning, churning, churning all the livelong day,

Earning, earning, earning wherewithal to pay For a gown of sat-in rare, For a

ribbon for my hair; Colin surely will declare That he loves me, loves me,

loves on-ly me! Fa la la! Fa la la! fa la

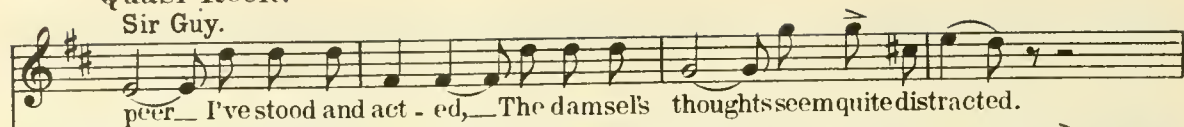
la la fa la la la fa la la la la fa la la la la!

Sir Guy.

Tho' like a

Quasi Recit.

Sir Guy.



The Sheriff.

Quite sol

Quasi Recit.

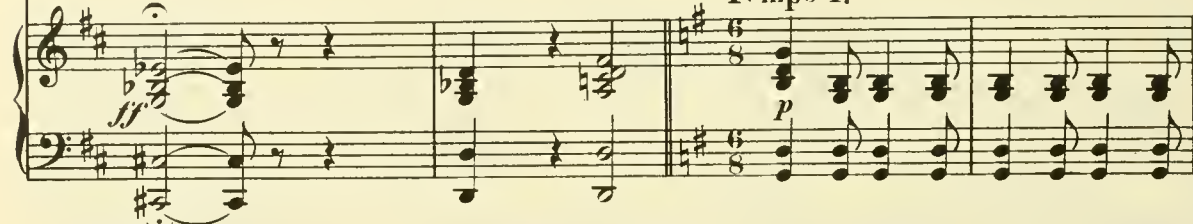


Tempo I.

She seems dis - tracted.

Oh,

Tempo I.



The Sheriff.

those are the means that the maids employ, The means that the maids em - ploy, — Be-



Sir Guy.

The Sheriff.

Does

fore she begins to yield to his pleading She has to pretend that she gives lit - tle heeding.



this kind of thing? That's just what they do when they think they're coy;
 No, this kind of thing! That's just what they do when they think they're coy; Do not

So
 mind lit-tle things like that, my boy! That's what they do when they think they're coy.

rall. ad lib.
 that is the way they act when coy.
 Re-peat now af-ter me:

Tempo di Valse.

Moderato.
 What is that?
 Sweet-heart, own sweetheart, bonny eyes,
 Sweet-heart, my own sweetheart, Lift up thy bon-ny eyes,

How very

Yes, bid with Love's fond art Now my drooping spir - its rise.

And bid with Love's fond art My drooping spir - its rise.

flat!

I pray you both be-

Down on his peer-less knee, down on my peer - less

Behold a peer who kneels Down on his peer-less knee, down on his peer - less

gone! _____ Have

knee, _____ A fie-ry flame for thee, Ar - dent love for

knee, _____ And who dis-tinet-ly feels A fie-ry flame for thee, Ar - dent love for

leggiero

done! If for love of me you burn, _____

thee! Shall I help you to

thee!

Well yes, pray, help me to churn, You may

churn? Let me, pray! Yes, I will churn, Yes, for love of you I burn!

He'll _____ help you churn, Help you to churn, to churn, Yes, help her, yes

p

help me in churning, I churning, you're learning, My love you'll be earning, yes, help me to

Learning this churning Her hand I am earning, I'm learning to help her

help her to churn, 'Tis right that you should help her churn, help her

churn. —

churn. —

churn. — I'll il-lustrate the art, By which to win her heart. Sweet - heart my

sweet, sweetheart,

What are they say - ing?

my own sweetheart, Lift up thy bon - ny eyes, — And

own sweet-heart, Lift up thy bon - ny eyes, — And

Their wits are stray - ing!

bid with Love's fond art Now my drooping spir - its rise.

bid with Love's fond art My drooping spir - its rise.

Who for love — of me — is burning!

Behold a peer who kneels Down on his peer-less knee. And who for love — doth burn! —

Down on his peer-less knee, Burn! burn! burn! —

I see a peer who kneels Down on his peer-less knee For love of me.

For love of her I'm churning and burning, Her hand I am earning, For

For love of her You're churning and burning, Her hand you are earning, For

ad lib.

For love of me you churn. — Oh! how I wish they'd go!

love of her I churn. — Oh no!

love of her you churn. — Oh no!

colla voce

Allegro moderato.

Allegro moderato.

mf
Churning, churning, churning all the live - long day, Earning, earning, earning where with -
Churning, churning, churning all the live - long day,

For a gown of sat-in rare, For a rib-bon for my hair, Sure-ly
al to pay. Churn - - ing, she does not care.
All the day. Churn - - ing, Take care!

rall. - *a tempo*

Col-in will declare That he loves me, loves me, loves on - ly

Love me, love on-ly me, love on-ly me,

Love him, yes, love him,

rall. - *a tempo*

me, Fa la la Fa la la Fa la

me, Fa la la Fa la la Fa la

Churning, churning heads are turning, with love burning. He is earning by his churning Ev'ry right to

dim. - *p* *rall.*

la la fa la la la fa la la la fa la la la la la!

la la fa la la la fa la fa la la!

dim. *p* *rall.*

call you his, to call you his, fa la la!

dim. - *p* *rall.*

Annabel. *f* Come the bow-men in

Dame Durden. *f* Come the bow-men in

Allan. *f* Come the bow-men in

Robin and Tenors. *f* Come the bow-men in

Robin H. and Archers. *f* Bases. *f* Come the bow-men in

Milkmaids and Chorus. *f* Come the bow-men in

PIANO. *mf*

Lin - coln green, Fin - er Archers we've

Lin - coln green, Fin - er Archers we've

Lin - coln green, Fin - er Archers we've

We come un - to Not - tingham fair.

We come un - to Not - tingham fair.

Lin - coln green, F' - er Archers we've

Lin - coln green,

nev - er seen, Vic - tors are they, and gal - lant and gay,
 nev - er seen, Vic - - tors gal - lant and gay.
 nev - er seen, Vic - - tors gal - lant and gay,
 Vic - - tors are we in the fray,
 nev - er seen, Vic - - tors in the fray,
 Clad in green they win the day,

Vic-tors ev-er where val-or holds sway. Mer - ry
 Vic - tors ev - er are they. Mer - ry
 Vic - tors ev - er are they. Mer - ry
 We come un-to Nottingham fair. Mer - ry
 Vic - tors are we in the fray. We come un-to Nottingham fair. Mer - ry
 Vic-tors ev-er where val-or holds sway.
 Vic - tors brave are they. Mer - ry
 Yes, brave are they. Mer - ry

sport we ev - er find is there.

sport we ev - er find is there.

sport we ev - er find is there.

sport we ev - er find is there. *cresc.* The Arch - er - y con - test is

sport we ev - er find is there. The Arch - er - y con - test is

sport we ev - er find is there.

sport we ev - er find is there.

Wel - come you to Not - ting - ham fair.

Wel - - - come ev - er you are.

Wel - - - come ev - er you are.

done, *ff* And all priz - es we've won.

done, *ff* And each prize we won.

Wel - come you to Not - ting - ham fair.

Wel - - - come ev - er you are.

Wel - - - come ev - er you are.

ff

Nº 8. Finale I.

Moderato.

Marian.
Annabel.

Dame Durden.
Allan.

Robin.

Little John.

Friar Tuck.

Chorus.

PIANO.

Moderato.

With - in there, within there. What

With - in there, within there. What

What ho! What ho! With - in there.

With - in there, within there, What

With - in there, within there, What

With - in there, within there, What

With - in there, within there, What

Moderato.

With - in there, within there, What

in there, within there, what ho! —

in there, within there, what ho! —

For you, Lord Sheriff, we a - wait, to —

In there, within there, what ho! —

in there, within there, what ho! —

in there, with-in there, what ho! —

in there, with-in there, what ho! —

Yes, pray be heedful. Produce the

Yes, pray be heedful. Produce the

fail us would be rash. So of our call be heedful. And come, produce the

Scarlet with Little John.

So of our call be heedful. And come, produce the

Yes, pray be heedful. Produce the

Yes, pray be heedful, Produce the

Yes, pray be heedful, Produce the

needful, For you, Lord Sheriff, we a - wait. To fail us would be rash. Pro -

needful, For you, Lord Sheriff, we a - wait. To fail us would be rash. Pro -

needful, For you, Lord Sheriff, we a - wait. To fail us would be rash. Pro -

needful, For you, my Lord, we a - wait, Do not fail. no. Pro -

needful. For you, my Lord, we a - wait, Do not fail, do not fail. Pro -

needful, For you, Lord Sheriff, we a - wait, To fail us would be rash. Pro -

needful, For you, my Lord, we a - wait, Do not fail, do not fail. Pro -

duce his ti - tle and his estate, And al - so produce the cash. We

duce his ti - tle and his estate, And al - so produce the cash. We

duce my ti - tle and my estate, And al - so produce the cash. We

duce his ti - tle and his estate. And al - so produce the cash.

duce his ti - tle and his estate, Likewise produce the cash.

duce his ti - tle and his estate, And al - so pro - duce the cash.

duce his ti - tle and his estate, Likewise pro - duce the cash.

First system of the musical score. It includes five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass) and a piano accompaniment. The vocal parts enter with the lyrics "rap rap rap With a rat a tat a tat, Yes, we rap on the Sheriffs knocker, We". The piano accompaniment begins with a *deciso* (decisive) marking. The key signature has two sharps (F# and C#), and the time signature is 4/4.

Second system of the musical score. It continues the vocal and piano parts from the first system. The vocal parts repeat the lyrics "rap rap rap With a rat a tat a tat, Yes, we rap on the Sheriffs". The piano accompaniment is marked *marcato* (marked). The key signature remains two sharps (F# and C#), and the time signature is 4/4.

knocker.

knocker.

knocker.

Sheriff. (enters)

Come, come! — what means this

knocker.

knocker.

knocker.

knocker.

knocker.

Poco agitato.

Sheriff.

din so loud? Disperse, ye noi-sy crowd! — What means this din? Disperse, ye noisy crowd!

Little John.

Dis -

Scarlet.

Dis -

Dis -

Little John.

ad lib.

perse? Oh no, We will not go, Dis-perse? Oh no, We will not go, A business errand brings us here, And
Scarlet.

perse? Oh no, We will not go, Dis-perse? Oh no, We will not go.

We will not go, Dis-perse? Oh no, We will not go.

perse? Oh no, We will not go, Dis-perse? Oh no, We will not go.

colla voce

so for - bear that haughty sneer.

Just harken to our friend's re - cit - al,

pesante

[illegible]

Sheriff: I find that by your father's will you are disinherited!

Robin: Disinherited?

Sheriff: Here are the documents. Before your birth, your father was secretly married to a young peasant girl, who died when the Earl's first child was born. That first-born son was reared by me. Behold him! The rightful heir of Huntington, as these documents fully prove.

Robin: What do I hear?

Lento.

mf misterioso

Sheriff.

f

This

Allegro pomposo.

statements true, you can - not move it, Here are the doc - u - ments to

Robin.

This is some trick mendacious.

prove it! Not so! it is ve - ra - cious.

Sir Guy.

This is the Earl beyond all doubt - ing.

Little John.

At such an Earl we all are

Robin.

No Earl.

Sir Guy.

Or

Sheriff.

This is no trick mendacious. It is quite true.

Little John.

flout - - ing.

He is not the Earl.

Scarlet.

He is not the Earl.

No Earl.

No Earl.

Andante.

course, I am the Earl. — These pa - pers prove it quite; — I

They can't be right.

They can't be right.

Andante.

rall.

'Tis not right, No 'tis not right. —

rall.

They prove it quite, And must be right. —

rall.

made them all my - self, And know they're right. —

rall.

'Tis not right, No 'tis not right. —

rall.

'Tis not right, No 'tis not right. —

rall.

It is not right. —

rall.

'Tis not right, It is not right. —

rall.

Allegro agitato.

Marian. (aside)

Marian. (aside)

If this young churl uncouth Is lun-tington in truth, I

will suppress the king's command, I will suppress the king's command, I'll

cresc. molto

not ac - cept his hand, I'll not ac - cept his hand.

cresc. molto

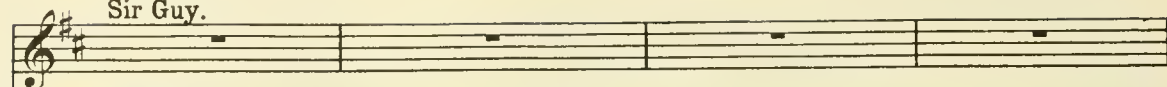
Robin (spoken) Träitor, in the absence of the king. I know your will is law; but,

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in eighth and sixteenth notes, with some rests. The bass staff provides a simple accompaniment in eighth notes. The score is divided into two measures by a vertical bar line.

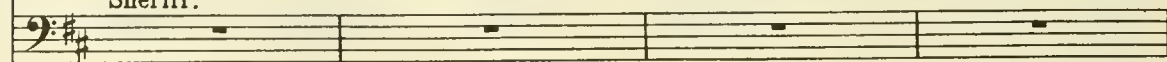
when the king returns from his crusades, I know that he will see justice done

Allegro moderato.

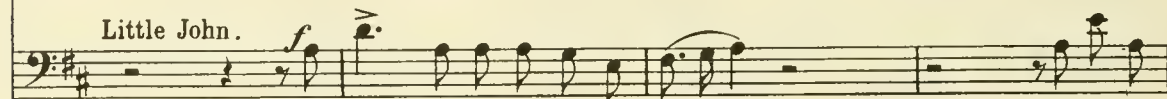
Sir Guy.



Sheriff.

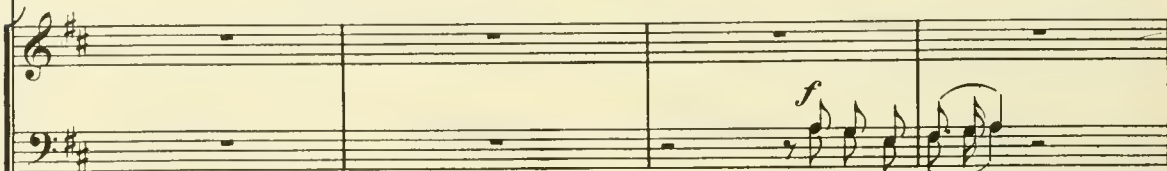


Little John.



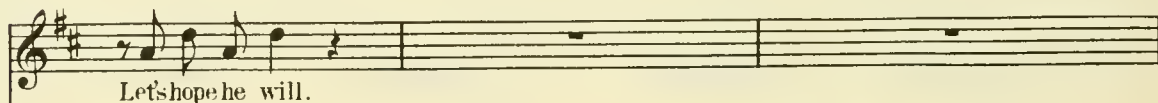
My friend, now take this good stout bow of yew,

This bow of

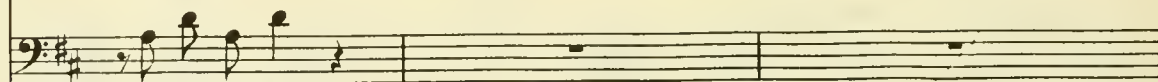


That good stout bow of yew.

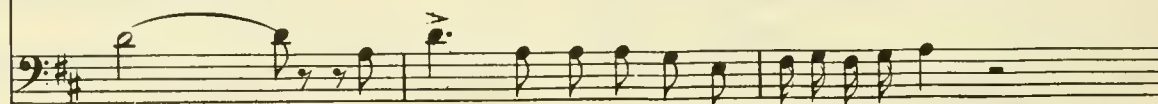
Allegro moderato.



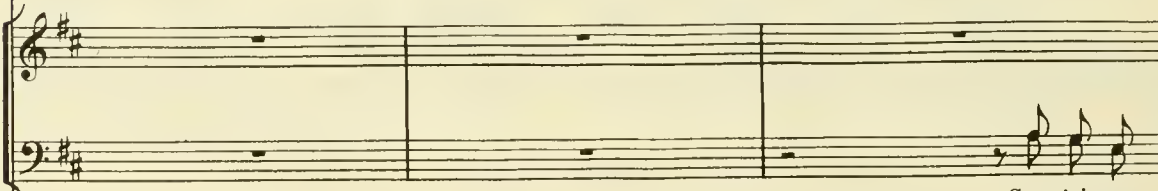
Let's hope he will.



Let's hope he will.



yew, ——— And come to Sherwood, join our jolly, jolly crew.



Come, join our



Our jol - ly crew!

Our jol - ly crew!

Our jol - ly crew! In -

jol - ly, jol - ly crew. —

stead of Earl a king you'll be, A king of sub-jects loyal and free, You'll

Robin. I will be.

Sir Guy. He will be.

Sheriff. He will be.

rall. reign beneath the green-wood tree. The king of outlaws you shall be. And

rall. *colla voce*

Little John.

*a tempo**rall.*

where is life as fair and free? An outlaw's life's the life for me! Such mer-ry blades Be-

*rall.**a tempo*

Meno mosso.

Con tezza

Robin.

I take you at your word! your

neath the shades Of Sherwood for-est so gay are we.

Meno mosso.

*rall.**ff* *rall.*

hand! And gladly I will join your gallant band.

Oh where is life so

Sir Guy.

Come away, come away.

We are glad all

Sheriff.

Come away, come away.

We are glad all

Little John.

Come away, come away. Oh where is life so

Come away, come away. Ch where is life so

Tempo I.

fair and free? An out-law's life's the life for me.

this to see, 'Tis plain an out-law he will be.

this to see, 'Tis plain an out-law he will be. *rall.*

fair and free? An out-law's life's the life for me. In syl-van shades we're

fair and free? An out-law's life's the life for me.

Tempo I.

An outlaw's life's the life for me. —

For me. —

For me. —

jol-ly blades, An outlaw's life's the life for me. —

For me. —

rall.

Marian.

Annabel. Yes, faithful be.

Dame, D. and Allan.

Robin and Sir Guy.
Robin.

Farewell, until we meet again. Farewell to thee; Farewell! although a
Sheriff and Little John.

Tuck and Scarlet.

Moderato sostenuto.

Farewell, un-til we meet a-gain; Ah yes.

Farewell, un-til we meet a-gain; Ah yes.

Farewell, un-til we meet a-gain,

rall.
King I reign. E'er true I'll be. Farewell, un-til we meet a-gain,
Farewell, un-til we meet a-gain,
Farewell, un-til we meet a-gain,

Chorus.

Farewell, un-til we meet a-gain,
Farewell, un-til we meet a-gain,

rall.

farewell to thee. Oh we a - gain shall meet, And ten-der vows re - peat, so

farewell to thee. Oh we a - gain shall meet, And ten-der vows re - peat, so

Farewell to thee. E'er fondly faithful may they be: then

Farewell to thee. E'er fondly faithful may they be: then

Farewell to thee. E'er fondly faithful may they be: then

Farewell to thee. Fare - well.

Farewell to thee. Fare - well.

Farewell to thee. Fare - well.

Vivace.

Farewell to thee. Then a - way, Don't de - lay! Yes, a -

Farewell to thee. Then a - way, Don't de - lay! Yes, a -

Farewell to thee. Then a - way, Don't de - lay! Yes, a -

Farewell to thee. Then a - way, Don't de - lay! Yes, a -

Farewell to thee. Then a - way, Don't de - lay! Yes, a -

Farewell to thee. Then a - way, Don't de - lay! Yes, a -

Farewell to thee. Then a - way, Don't de - lay! Yes, a -

Farewell to thee. Then a - way, Don't de - lay! Yes, a -

Vivace.

Marian.

way to the forest fair, There a King you may be, And a King who has not a Robin.

way to the forest fair, There a King you may be, And a King who has not a

Dame Durden with Soprani.

Scarlet and Tuck with Bassi.

To the forest come.

You will know not

You will know not

Marian.

care. You will rove in the grove free as air.

Come a - way, come away, no de -

Annabel and Allan.

You will rove in the grove free as air.

Come a - way.

Robin.

care. You will rove in the grove free as air.

Come a - way, come away, no de -

Sir Guy.

You will rove in the grove free as air.

Sheriff and Little John.

You will rove in the grove free as air.

care,

In the forest fair.

care,

In the forest fair.

cresc.

lay! Let us go to the wood so free. Come to the woods,
 So free. Then a - way, come a - way to the
 lay! Let us go to the wood so free. Come to the woods
 So free. Then a - way, come a - way to the
 So free. Then a - way, come a - way to the
 So free. Then a - way, come a - way to the
 So free. Then a - way, come a - way to the

Come a - way. To the woods. Come a -
 woods. No de - lay, no de - lay! For the life is so mer-ry
 Come a - way. To the woods. Come a -
 woods. No de - lay, no de - lay! For the life is so mer-ry
 forest so green and fair. No de - lay, no de - lay! For the life is so mer-ry
 woods. No de - lay, no de - lay! For the life is so mer-ry
 for-est so green and fair. No de - lay, no de - lay! For the life is so mer-ry

way. Come then, come a - way! Fare - well to thee, fare - well. Annabel. there, free for aye, Ev - er gay outlaws live, ever free from care! Fare - well to thee, fare - way. Come then, come a - way! Fare - well to thee, fare - I'm now an Earlan there, free for aye, Ev - er gay outlaws live, ever free from care, lads. there, free for aye, Ev - er gay outlaws live, ever free from care, lads. there, free for aye, Ev - er gay outlaws live, ever free from care, lads. well my love to thee, fare - well. well my love to thee, fare - well. well my love to thee, Farewell to thee, fare - well, Well meet a - Earl as all may see. fare - well, Come a - way, Come a - way. Come to the wood Come - to the

fare - well, fare - well to thee.

fare - well, fare - well to thee.

gain. fare - well, fare - well to thee.

fare - well, fare - well to thee.

To the for - est fair and free,

wood, The wood so free,

End of Act I.

Act II.

No 9. Opening Chorus.

Allegro moderato.

Allan a Dale.

Little John.

Scarlet.

Tenore I. II.

Bassi I. II.

PIANO.

Oh cheeri - ly soundeth the hunter's horn, Its clari-on blast so

Oh cheeri - ly soundeth the hunter's horn, Its clari-on blast so

Oh cheeri - ly soundeth the hunter's horn Its clari-on blast so

Oh cheeri - ly soundeth the hunter's horn, Its clari-on blast so

Allegro moderato.

fine;—Through depths of old Sherwood so clear-ly borne, We hear it at eve and at

fine;—Through depths of old Sherwood so clear-ly borne, We hear it at eve and at

fine;—Through depths of old Sherwood so clear-ly borne, We hear it at eve and at

fine;—Through depths of old Sherwood so clear-ly borne, We hear it at eve and at

9321

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The image shows a musical score for 'The Robin Hood Song'. It consists of three systems of music. Each system has a vocal line (treble and bass staves) and a piano accompaniment line (treble and bass staves). The key signature is B-flat major (two flats). The time signature is 4/4. The lyrics are: 'break of morn, Of Rob-in Hood's band the sign. — A - hunt - ing we'll'. The piano part includes dynamic markings: *p* (piano) and *marcato*. The score is arranged for a vocal quartet (Soprano, Alto, Tenor, Bass) and piano.

break of morn, Of Rob-in Hood's band the sign. — A - hunt - ing we'll

break of morn, Of Rob-in Hood's band the sign. — A - hunt - ing we'll

break of morn, Of Rob - in Hood's band the sign. — A - hunt - ing we'll

break of morn, Of Rob - in Hood's band the sign. —

marcato

ff
Tra ra ra tra ra! — Tra ra ra tra ra! — Oh

go. — Tra ra ra tra ra! — We'll chase for the roe. Tra ra ra tra ra! — Oh

go. — We'll chase for the roe.

pp *ff*
go. — Tra ra ra tra ra! — We'll chase for the roe. Tra ra ra tra ra! — Oh

f *pp* *ff*

where is band so jol - ly As Rob - in's band in their Lin - coln green? Their

where is band so jol - ly As Rob - in's band in their Lin - coln green? Their

Where is band so gay As Rob - in's band in Lin - coln green? Their

where is band so jol - ly As Rob - in's band in their Lin - coln green? Their

Where is band so gay As Rob - in's band in Lin - coln green? Their

rall.

life is gay, rol - lick - ing life, I ween. —

life is naught but jol - ly, A rol - lick - ing life; I ween. —

life is naught but gay, A rol - lick - ing life, I ween. —

life is naught but jol - ly, A rol - lick - ing life, I ween. —

life is naught but gay, A rol - lick - ing life, I ween. —

rall.

1. A tailor there dwelt near old Sherwood edge Who was deft with an old cross-bow.
2. The tailor grew wroth and exceeding fierce Crying, Wife, bring my old cross-bow.

(Humming.)
Zum, zum, zum,
(Humming.)
Zum, zum, zum,

marcato il basio

1. Yes, deft with an old cross-bow.
2. Oh wife, bring my old cross-bow.

bow. — Just so. — One
bow. — My bow. — And he

1. Yes, deft with an old cross-bow.
2. Oh wife, bring my old cross-bow.

1. An old — cross-bow.
2. My old — cross-bow.

pp

day as he sat on his win - dow - ledge, Came a - winging a jet - black
 shot then a shaft that was aimed to pierce To the heart of that jet - black

(Humming.)

1. Came fly - ing a jet - black crow. — He
 2. To slaugh - ter that jet - black crow. — He

crow, jet-black crow, a jet - - black crow. — He
 crow, jet-black crow, that jet - - black crow. — He

ff
 1. Came fly - ing a jet - black crow. — He
 2. To slaugh - ter that jet - black crow. — He

ff
 1. A jet - - black crow. — He
 2. That jet - - black crow. — He

perched near by, and to caw be-gan, They heard him a - near and far. —
 killed his fa-vor - ite pig outright, The crow cried, and flew a - far. —

rall.

perched near by, and to caw be-gan, They heard him a - near and far. —
 killed his fa-vor - ite pig out-right, The crow cried, and flew a - far. —

perched near by, and to caw be-gan, They heard him a - near and far. —
 killed his fa-vor - ite pig out-right, The crow cried, and flew a - far. —

rall.

Allegro giocoso.

mf

It takes nine tailors to make a man, So a
 So a
 So a

pp La la la la la la la la! Yes, so a
pp Caw caw caw caw caw caw! Yes, a

f

Allegro giocoso.

pp

f

ninth of a man then you are, *ff* It takes nine

ninth of a man then you are, Tra la la

Ah yes, that's what you are, It takes nine

ninth of a man then you are, la la la la

ninth you are, that's what you are, Caw

tai-lors to make a man, *cresc.* man then you are. — *rall. ff Dal Segno al Fine.*

tra la la la la la! So a ninth of a man then you are. — *cresc. ff*

tai-lors to make a man, A ninth of a man then you are. —
So a ninth of a man then you are. —

la la la la! Yes, so a ninth of a man then you are. — *ff*

caw caw caw! So a ninth of a man then you are. — *ff*

cresc. rall. ff Dal Segno al Fine.

No 10. Song of Brown October Ale.

Little John and Chorus.

Allegro ma non troppo.

Little John.

1. And it's

PIANO.

f deciso

declamato

1. will ye quaff with me, my lads, And it's will ye quaff with me? — It
2. will ye love me true, my lass, And it's will ye love me true? — If

f colla voce

is — a draught of nut-brown ale I of - fer un - to ye. — All
not, I'll drink one flag-on more, And so fare - well to you. — If

humming in the tan-kard, lads, It cheers the heart for - lorn, — Oh!
Jean or Moll, or Nan or Doll, Should make your heart to mourn, — Fill

her's a friend to ev' - 'ry one, 'Tis stout John Bar - ley -
up the pail with nut - brown ale, And toast John Bar - ley -

Più mosso.

corn. — 1-2. So laugh, lads, and quaff lads, 'Twill make you stout and
corn. hale, — Through all my days I'll sing the praise Of brown Oc - to - ber

All n.

Yes, laugh, lads, and quaff, lads, 'Twill make you stout and hale, ah!
Little John. *ff*

ale. Yes, laugh, lads, and quaff, lads, 'Twill make you stout and hale, ah! Thro'

Sopr. I. II. *ff*
Yes, laugh, lads, and quaff, lads, 'Twill make you stout and hale, ah!

Ten. I. II. *ff*
Yes, laugh, lads, and quaff, lads, 'Twill make you stout and hale, ah!

OUTLAWS. *ff*
Yes, laugh, — and quaff, lads, 'Twill make you stout and hale, ah!

Bass. I. II. *ff*
Yes, laugh, lads, and quaff, lads, 'Twill make you stout and hale, ah!

all — my days I'll sing the praise Of brown Oc-to-ber ale. —

p Brown, nut-brown ale, — Of

p Brown, nut-brown ale, — Of

brown Oc-to-ber ale. —

2. And it's

brown Oc-to-ber ale. —

brown Oc-to-ber ale. —

brown Oc-to-ber ale. —

1st verse. 2nd verse.

No 11. Tinkers' Song

Sir Guy, Sheriff, Tinkers

PIANO

Allegro

f

f Sir Guy

'Tis merry, merry, merry, merry journey-men we are, All in the tink'-ring

f Sheriff & Tinkers

'Tis merry, merry, merry, merry journey-men we are, All in the tink'-ring

f sempre stacc.

line, Sirs, We tramp, tramp, tramp the roadways near and far, When the weather it be—

line, Sirs, We tramp, tramp, tramp the roadways near and far, When the weather it be—

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fine, Sirs. And if so be some churl-ish lout Should make us sur-ly an-swers, We

fine, Sirs. And if so be some churl-ish lout Should make us sur-ly an-swers, We

f marcato *mf* *ff*

straightway drown his utt'rance out By tapping, tapping, tapping on our pans, Sirs! So we Sheriff

straightway drown his utt'rance out By tapping, tapping, tapping on our pans, Sirs! So we

mf *mf only* *p*

rap, rap, rap, And we tap, tap, tap From the dawn to the dark of night, Sirs, We are

rap, rap, rap, And we tap, tap, tap From the dawn to the dark of night, Sirs, We are

ff *ff Tutti* *mf*

men of met-tle, And the can or ket-tle Does-n't live that we can't right, Sirs.

men of met-tle, And the can or 'ket-tle Does-n't live that we can't right, Sirs.

ff

Tink, tank, clink, clank, tink a tank a tink, tank! Hear our ham - mers

Tink, tank, clink, clank, tink a tank a tink, tank! Hear our ham - mers

mf sempre staccato e leggero

ring, When our trade is brisk We frolic and we frisk As

ring, When our trade is brisk We frolic and we frisk As

f

hap - py and gay as a King.

hap - py and gay as a King.

pp

f

Nº 12. Sextette, Round and Scene.

Allegro moderato.

Robin Hood.

Sir Guy.

Sheriff.

Little John.

Friar Tuck.

Scarlet.

PIANO.

Allegro moderato.

marcato il basso

Oh, see the lambkins

Oh, see the lambkins

Oh, see the lambkins

Oh, see the lambkins

Oh, see the lit-tle lambkins play, Oh, see the lambkins

Oh, see the lambkins

play!— The

play!— The birds do pipe on ev-'ry tree, The

play!— The

play!— The birds do pipe on ev-'ry tree, The

play!— The birds do pipe on ev-'ry tree, The

play!— The

play!— The

bleat beside their dams, So full of glee. Oh dear, side their dams, Because they are so full of glee. Oh dear, side their dams, Because they are so full of glee. Oh side their dams, Because they are so full of glee.

Oh dear, dear A - minta come with me. dear, dear young maid, dear A - minta come with me. Oh dear A - min - ta come with me. Oh dam, oh dear young maid, dear A - minta come with me. Oh dam, oh dear, dear A - minta come with me, with me. Oh dam, oh Oh dear, dear A - minta come with me, yes, come with me.

So fair, Spring is drear, love without thee. Now
dam-sel fair, Spring is drear, Spring is win-try without thee.
dam-sel fair, Spring is win-try without thee.
dam-sel fair, Spring is win - try with - out thee.
dam-sel fair, Spring is win-try with-out thee, yes, without thee.
So fair, Spring is win-try with-out thee, with - out thee.

swear, Oh pay, my
Now swear, ne'er doubt thee, Oh pay, my
Now swear, now swear I may not doubt thee, Oh pay, my
Now swear, swear I may not doubt thee, Oh pay, my
Now swear I may not doubt thee, Oh pay, my
I may not doubt thee, Re -

fair, this love, I can not live without thee! Right

fair, this love, I can not live without thee! Right

fair, this love, I can not live without thee! Right

fair, this love, I can not live without thee! Right

fair, this love, I can not live without thee! The frogs right wanton - ly do sing, right

pay my love, I can not live without thee! Right

wanton - ly do sing,

wanton - ly do sing, The daf - fo - dils do

wanton - ly do sing,

wanton - ly do sing, The daf - fo - dils do

wanton - ly do sing, The daf - fo - dils do bloom and spring,

wan - ton - ly do sing,

If my Amin-ta doth de-ny To hear my love-lorn sigh,
 bloom and spring, If my Amin-ta doth de-ny To hear my love-lorn sigh,
 If my Amin-ta doth de-ny To hear my love-lorn sigh, I'll
 bloom and spring, If my Amin-ta doth de-ny To hear my love-lorn sigh, I'll
 The daf-fo-dils do bloom and spring, The daf-fo-dils do spring, I'll
 The daf-fo-dils do bloom and spring, The daf-fo-dils do spring,

I'll seek my bier, I'll seek my lonely bier to die. Young
 I'll seek my bier, I'll seek my lonely bier to die. Young
 I'll seek my bier, I'll seek my lonely bier to die.
 seek my bier, I'll seek my bier, I'll seek my lonely bier to die.
 seek my bier, I'll seek my bier, I'll seek my lonely bier to die.
 I'll seek my bier, I'll seek my lonely bier to die.

Strephon loves her too, Strephon is so sly, So black his
 Strephon loves her too, And Strephon ev-er is so sly, So black his
 Streph - - - on loves her, he is sly, So black his
 Streph - - - on loves her, he is sly, So black his eye, His rogu-ish
 Streph - - on, he is so sly, So black his eye, His rogu-ish
 Streph - - on, he is so sly, So black his eye, His rogu-ish

rall.

rall.

rall.

rall.

rall.

rall.

ff *rall.*

eye, — So black His roguish eye, —
 eye, — So black His roguish eye, —
 eye, — So black His roguish eye, —
 eye, — So black, — so black his eye, His roguish eye, —
 eye, — So black, — so black his eye, His roguish eye, —
 eye, — So black, — so black his eye, His roguish eye, —
 eye, — So black, — so black his eye, His roguish eye, —

rall. *a tempo*

Ha ha ha!

Ha ha ha!

Ha ha ha ha ha ha ha!

Ha ha ha!

Ha ha ha!

Ha ha ha ha ha ha ha!

Jol-ly well sung,

Jol-ly good song,

rall. *a tempo*

f *f*

It is the jol-li - est time, I think, When

It is the jol-li - est time, I think, When

Ev -'ry one! Jolly good song! jol - ly well sung,

Jol - ly com-pan-ions ev -'ry one! It is the jol-li - est time, I think, When

Jol - ly com-pan-ions ev -'ry one! It is the jol-li - est time, I think, When

Jol - ly com-pan-ions ev -'ry one! It is the jol-li - est time, I think, When

rall. *a tempo*

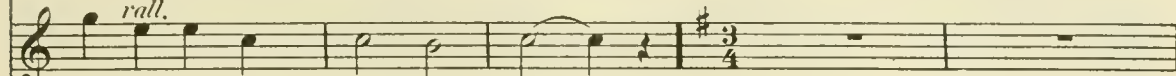
f *f*

rall.

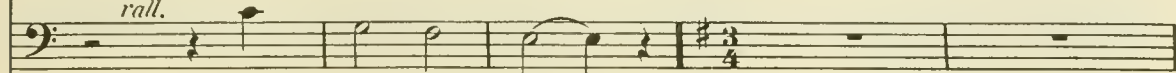
Allegro moderato.



honest wights have e - nough to drink.

rall.

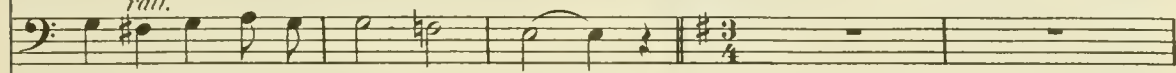
honest wights can gai - ly drink.

rall.

E - nough to drink.

rall.

honest wights can gai - ly drink.

rall.

honest wights have e - nough to drink.

rall.

honest wights have e - nough to drink.

Allegro moderato.

rall.*f*

Little John.

f

When lads have drunk e - now, Song is most meet, I vow!

mf leggiero

Ha ha ha ha ha ha ha!

Fol di rid-dle, fol di rol di rid-dle O!

Fol di rid-dle, fol di rid-dle, fol di rol di rid-dle O!

Ha ha ha ha ha ha ha!

Ha ha ha ha ha ha ha!

Di rid-dle lol di

Fol di riddle, fol di rol di rid-dle

Fol di riddle, fol di rol di rid-dle

Timid hearts brav-er are, Bold hearts are bolder far,

rol! Bold hearts are bolder far,

Più animato.

Drink with a -

Drink with a -

Drink with a -

ff marcato Ho! then for jol - li - ty, Fun and fri - vol - i - ty, Ha ha *p*

ff Ho! then for jol - li - ty, Fun and fri - vol - i - ty, Ha ha *p*

ff Ho! then for jol - li - ty, Fun and fri - vol - i - ty, Ha ha *p*

Più animato.

vid-i - ty, Banish tim-id-i - ty,

vid-i - ty, Banish tim-id-i - ty, Drive care a - way, Laugh and be gay.

vid-i - ty, Banish tim-id-i - ty, Drive care a - way, Laugh and be gay.

ha ha ha ha ha ha! Try the ex - per - iment, I will bring you mer - riment.

ha ha ha ha ha ha! Try the ex - per - iment, I will bring you mer - riment.

ha ha ha ha ha ha! Try the ex - per - iment, I will bring you mer - riment.

Quaff with me, laugh with me. Jol-ly dogs are we, Such jol-ly lads

Quaff with me, laugh with me, Jol-ly dogs are we, Such jol-ly lads

Quaff with me, yes, quaff, Jol-ly dogs are we, Yes, jol-ly

Quaff with me, yes, quaff, Jol-ly dogs are we, Yes, gay

Bright - ly, light - ly, Jol-ly dogs are we, Yes, gay

Bright - ly, light - ly, Jol-ly dogs are we, Gay

Tempo I.

Are we!

Are we! Haha ha ha ha ha!

dogs are we! Ha ha ha ha ha ha!

Are we! Foolish you are, I think.

Are we! But if o'er much you drink, Foolish you are, I think.

Are we! But if o'er much you drink, Foolish you are, I think.

Tempo I.

Di rid-dle, lol di

Fol di rid-dle, lol di rid-dle, Fol di rol di rid-dle rol!

Fol di rid-dle, lol di rid-dle, Fol di rol di rid-dle roll

Ha ha ha ha ha ha!

rol! Ha ha ha ha ha ha! Fol di rid-dle,

Ha ha ha ha ha ha! Fol di rid-dle,

One should know When to stop, Then add no oth- -er drop.

One should know When to stop, Then add no oth- -er drop. Fol di rid-dle,

Then add no oth- -er drop.

per - i - ment, 'Twill bring you mer - riment; Try the ex - per - i - ment, Merry be and

per - i - ment, 'Twill bring you mer - riment; Try the ex - per - i - ment, Merry be and

per - i - ment, 'Twill bring you mer - riment; Try the ex - per - i - ment, Merry be and

per - i - ment, 'Twill bring you mer - riment; Try the ex - per - i - ment, Merry be and

per - i - ment, 'Twill bring you mer - riment; Yes, try to merry be and

per - i - ment, 'Twill bring you mer - riment; Yes, try to merry be and

poco a poco dim. - -

gay! Yes, sing with me, and quaff with me, And let us all so ver - y, ver - y

gay! Yes, sing with me, and quaff with me, And let us all so ver - y, ver - y

gay! Yes, sing with me, and quaff with me, And let us all so ver - y, ver - y

poco a poco dim. - -

gay! Ha ha ha ha! Ver - y, mer -

gay! Ha ha ha ha! Mer - ry

gay! Ha ha ha ha! Mer - ry

poco a poco dim. - -

musical score for the first system of "Merry, Merry Be!". It features three vocal parts (Soprano, Alto, Bass) and a piano accompaniment. The lyrics are: "mer-ry be! Ha ha ha ha ha ha". The piano part includes dynamic markings *p* and *pp*.

mer-ry be! Ha ha ha ha ha ha

mer-ry be! Ha ha ha ha ha ha

mer-ry be! Ha ha ha ha ha ha

ry! Yes, sing with me, and quaff with me, We'll ver-y, ver-y, ver-y, ver-y

be! Yes, sing with me, and quaff with me, We'll ver-y, ver-y, ver-y, ver-y

be! Yes, sing with me, and quaff with me, We'll ver-y, ver-y, ver-y, ver-y

musical score for the second system of "Merry, Merry Be!". It continues the vocal and piano parts. The lyrics are: "ha! Yes, we will ver-y mer-ry be. Ha ha! Come, quaff with me." The piano part includes dynamic markings *f* and *pp*.

ha! Yes, we will ver-y mer-ry be. Ha ha! Come, quaff with me.

ha! Yes, we will ver-y mer-ry be. Ha ha! Come, quaff with me.

ha! Yes, we will ver-y mer-ry be. Ha ha! Come, quaff with me.

mer-ry be! Ha ha! ver-y merry be! Come, quaff with me.

mer-ry be! Ha ha! ver-y merry be! Come, quaff with me.

mer-ry be! Ha ha! ver-y merry be! Come, quaff with me.

No 13. Forest Song.

Allegro moderato.

Marian.

PIANO.

Marian.

In green - wood fair All

na - - ture is at peace and rest;

poco rall. *a tempo*

Each bird that's sing-ing from its nest Givesto me its mes - sage

cresc.

From one I love best You brightbrooklet gleam - ing, To

rall. *a tempo*

give me welcome here is seem - ing; Long I have been

dream - ing That your face I soon might see, your face I might

see so dear to me, to me! Yes I have longed your face to see.

colla voce

Allegretto giocoso.

Ye birds, the azure wings - ing,
so high a wing - ing

How I welcome your sweet sing - ing; Ti-dings from my love you're bring-ing.

far! And ev'-ry blossom seems to tell me he is true,—

And the garden whispers

And his own voice is echoed by the streams so blue. I seem to hear

my love's voice near, ech - oed: 'Tis so

dim.

near! The breez - es blow - ing, The brook - let flow - ing,

All these voices say he's near, so near! Yes, they tell me he is near, Yes, they tell me he is

Quasi Cadenza ad lib.

near. Ah

f. Ye birds, in a-zure wing-ing, How I welcome your sweet sing-ing;

Ti-dings of my love you bring a-far, And ev'ry song you're sing-ing.

Is a tender message bring-ing From the one to me the dearest, To my heart the near-est.

I love their sing-ing, Yes, they tell me - he is near.

No 14. Serenade, Duet and Scene.

Allegro moderato.

Robin.

PIANO.

leggiere

sempre stacc.

mf

1. A Trou-ba-dour sang to his love.

2. All day when the moon was a - sleep.

Who looked from her ease - ment on high; So

That Trou - ba - dour sang his sweet lay; To

long as the moon shines a - bove, So long will I

oth - er fair mai - dens who weep, Who pen - sive - ly

be Ev - er faith - ful to thee, Yes, so long as the moon's in the

sigh And. who soft - ly re - ply They will love him for ev - - er and

sky The moon must shine for aye, Then hear my roun - de -
 aye He on - ly vow'd to love When Lu - na shines a -

lay, Hove, Hear my roun' - de - lay. Ah! 'Twas
 bove, By the moon a - bove.

legato

thus sang sweet - ly the Trou - ba - dour To his fair while the

legg.

bright moon was beaming, And the la - dy told him, in

rall. *a tempo*

a tempo

col voce

ten - der - est tone, Her heart was for ev - er his own.

rall. *p*

2.

e'er his own.

p

Moderato.
Marian.

Recitative.

So gallant

Rob-in, thou dost bring

This ser-e -

Robin.

Moderato.

mf *p*

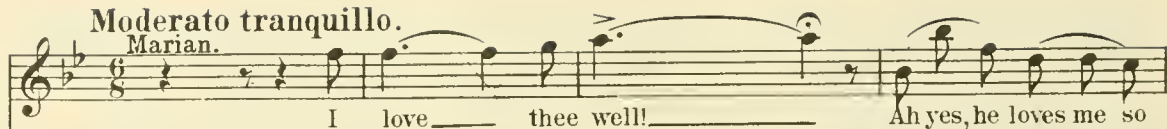
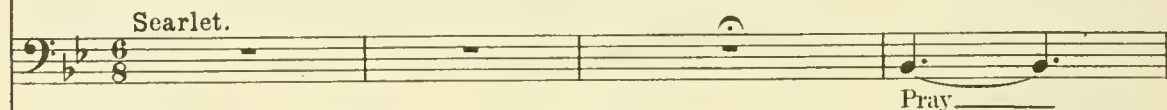
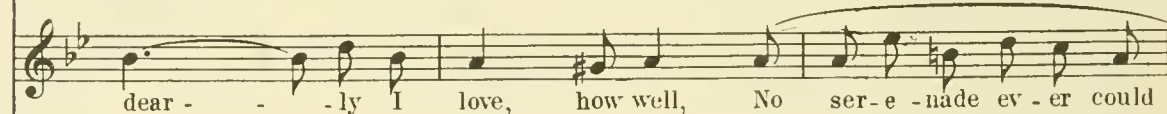
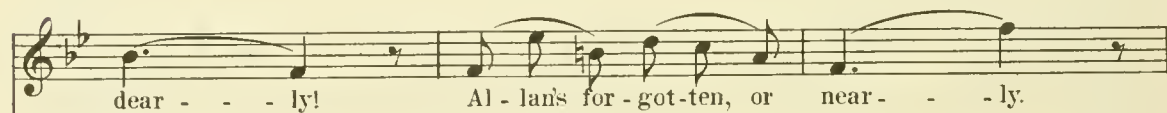
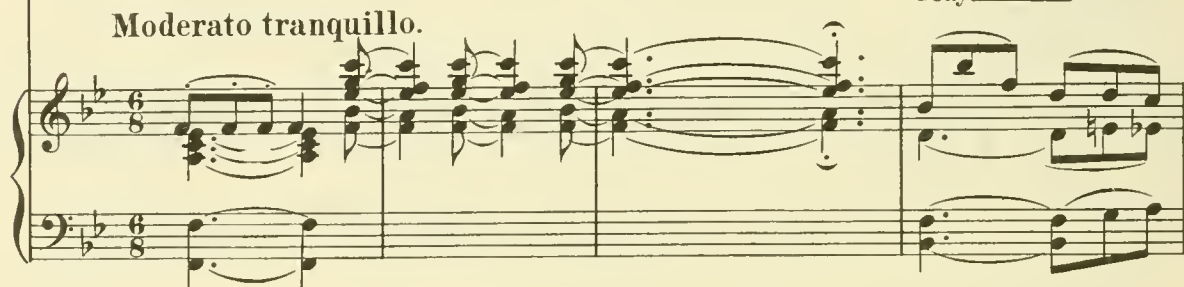
nade to me to sing.

No ser-e - nade could ev-er tell How much I

Più mosso.

love thee, how much I love thee, how much I love thee, how much, how

Più mosso.

Moderato tranquillo.**Marian.****Allan.****Robin.****Searlet.****Moderato tranquillo.**

He is hand-some and gay, He has a most win-ning
 Ah! her scorn I will re-pay! She shall not say me
 tell. Give me hope, dear, I pray, Do not say me
 False is she, Then let her

way.
 nay. *p* If she says me nay, Her scorn I'll re-pay,
 nay! *p* Do not say me nay, But give me hope, I
 go, Prythee, love her no more. Be calm, I

cresc. *ff*

Yes, you may hope, for my heart is free, Ah yes, I do love you, will love you for ever, My

cresc. *ff*

Yes, my vengeance she shall see! And shall she then wed him? Ah no! Not so! She

cresc. *ff*

pray you, Give hope to me! Ah say that you love me, will love me e'er, For

cresc.

pray you, and come — a - way, Yes, come a - way, I

ff

heart is for ev-er your own, — Ah yes, I do love you, will

shall be mine a - lone! Yes, revenged I'll be! Shall she then wed him? Ah!

my heart is thine a - lone! Yes, she loves me, Ah! say that you love me, will

pray, Yes, come a - way, — a - way, yes,

love you for ev - er, My heart will be al-ways your own.

no! Not so! For she must be mine a - lone

love me e'er, My heart is thine a - lone.

Come a - way, I pray, Yes come a - way, I pray, come a -

Nought shall part us From each oth-er, I will love you for

I will part them From each oth-er, This to me is de -

Nought shall part us From each oth-er, I will love you for

way, Oh come a - way, I

aye! Ah yes, I love you, will love you for ev - er, My
 spair! Yes, my rage she shall see! Shall they wed? No! Ah no! Not so, For
 aye! Yes she loves - me, yes, yes she loves me, will love for aye, For
 pray! come, yes, come a - way, I

heart is for ev - er your own, My heart is thine,
 she must be mine a - lone, Re - venge is mine,
 my heart is thine a - lone, my heart is thine,
 pray, yes, come a - way, my poor boy, come a - way, I

al Ah yes, my heart is thine, *fine* ev - er *pp* thine.
 Ah yes, vengeance is mine, ev - er mine. *pp*
al Ah yes, my heart is thine, *fine* ev - er thine, ev - er *pp* thine.
 pray you, yes, come a - way. *pp*

Tempo di Valse.

mf

Allan.

Robin.

Little John.

Tuck.

Scarlet.

Let us put him

Let us put him

Let us put him

Let us put him

Let us put him

Soprani.

Tenori.

Bassi.

Tempo di Valse.

PIANO.

f deciso

ff in the stocks, in the stocks, put him in, in the stocks, put him in, in the
in the stocks, in the stocks, put him in, in the stocks, put him in, in the
in the stocks, in the stocks, put him in, in the stocks, put him in, in the
in the stocks, in the stocks, put him in, in the stocks, put him in, in the
in the stocks, in the stocks, put him in, in the stocks, put him in, in the
in the stocks, in the stocks, put him in, in the stocks, put him in, in the
ff In the stocks, in the stocks, in the
ff In the stocks, in the stocks, in the

stocks! For at us he gibes and mocks, Yes, he mocks. We have won, He's un-

stocks! For at us he gibes and mocks, Yes, he mocks. We have won, we have

stocks! For at us he gibes and mocks, Yes, he mocks. We have won, we have

stocks! For at us he gibes and mocks, Yes, he mocks. We have won

stocks! For at us he gibes and mocks, Yes, he mocks. We have won

stocks! For at us he gibes and mocks, yes, he mocks. We have won, He's un-

done, He is cap-tive, our en-e-my, we win the game. He

won, He's un- done, He is cap-tive, our en-e-my, we win the game. He

won, He's un- done, He is cap-tive, our en-e-my, we win the game. He

He's un- done, He is cap-tive, our en-e-my, we win the game. He

He's un- done, He is cap-tive, our en-e-my, we win the game. He

won, He is cap-tive, our en-e-my, we win the game. He

done, We have won, He is cap-tive, our en-e-my, we win the game. He

is ours! the game is ours. Let us put him in the stocks, in the stocks,
 is ours! Let us put him in the stocks, in the stocks,
 is ours! Let us put him in the stocks, in the stocks,
 is ours! Let us put him in the stocks, in the stocks, put him
 is ours! Let us put him in the stocks, in the stocks, put him
 is ours! Let us put him in the stocks, in the stocks, put him
 is ours! Let us put him in the stocks, in the stocks, put him

in the stocks, in the stocks! For at us he gibes and
 in the stocks, in the stocks! For at us he gibes and
 in the stocks, in the stocks! For at us he gibes and
 in, in the stocks, put him in, in the stocks! For at us he gibes and
 in, in the stocks, put him in, in the stocks! For at us he gibes and
 in, in the stocks put him in, in the stocks! For at us he gibes and

rall.

mocks! To the stocks! We have won He's un - done, he is

mocks! To the stocks! We have won, He's un - done, he is

mocks! To the stocks! We have won, He's un - done, he is

mocks! To the stocks! We have won, He's un - done,

mocks! To the stocks! We have won, He's un - done, He's un - done,

mocks! To the stocks! We have won, He's un - done, he's un - done, he is

mocks! To the stocks! We have won, he's un - done,

rall.

captive, our en - e - my, we've won the game. He is ours.

captive, our en - e - my, we've won the game. Yes, we have

captive, our en - e - my, we've won the game. Yes, we have

the game. Yes, we have

the game. Yes, we have

captive, our en - e - my, we've won the game. Yes, we have

the game. Yes, we have

ff *mf*

Allegro vivace.

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the game.
won the game.
won the game.
won the game.
won the game.
won the game.

In Sherwood forest the merriest of lives Is our
In Sherwood forest the merriest of lives Is our
In Sherwood forest the merriest of lives Is our
In Sherwood for-est the merri-est of lives Is our

Allegro vivace.

mf

He will
fair and free, And now the sheriff fast in gives Him - self shall straightway
life, so fair and free. He will
life, so fair and free. He will
life, so fair and free. He will
He will
He will

fair and free, And now the sheriff fast in gives Him - self shall straightway
life, so fair and free. He will

be. We'll laugh, ha ha! 'Tis merry, merry sport To see him there, Our

be. Ha ha ha ha ha ha ha ha!

be. Ha ha ha ha ha ha ha ha!

be. Ha ha ha ha ha ha ha ha!

be. Ha ha ha ha ha ha ha ha!

be. We'll laugh, ha ha! 'Tis merry, merry sport To see him there, Our

be. Ha ha ha ha ha ha ha ha!

foe is ours! it's jol-ly, jol-ly fun To see him take his share. Ha ha ha!

He's is ours! it's jol-ly, jol-ly fun To see him there. Ha ha ha!

He's ours! jol - ly fun To see him there. Ha ha ha!

He's ours! jol - ly fun To see him there. Ha ha ha!

He's ours! jol - ly fun To see him there. Ha ha ha!

foe is ours! it's jol-ly, jol-ly fun To see him take his share. His

He is ours! He's ours! jol - ly fun To see him there. What's

Ha ha ha ha ha ha ha ha! Ah! Look at him, look at him!

Ha ha ha ha ha ha ha ha! Ah! Look at him, look at him!

Ha ha ha ha ha ha ha ha! Ah! Look at him, look at him!

Ha ha ha ha ha ha ha ha! Ah! Look at him, look at him!

Ha ha ha ha ha ha ha ha! Ah! Look at him, look at him!

share! What sport! Ah!

there! What sport! Ah!

What a sight! Certainly he's in a gruesome plight.

What a sight! Certainly he's in a gruesome plight.

What a sight! Certainly he's in a gruesome plight.

What a sight! Certainly he's in a gruesome plight.

What a sight! Certainly he's in a gruesome plight.

Pryth-ee Master Sher-iff,
Pryth-ee, Sher-iff,
Pryth-ee, Sher-iff,

[illegible][illegible]

D. Durden.

Pryth - ee, Sheriff, come a - way, 'Tis gay. So,
 Pryth - ee, Sheriff, come a - way, He - is - ours, How gay.
 Pryth - ee, Sheriff, come a - way, He - is - ours, How gay.
 Pryth - ee, Sheriff, come a - way, He - is - ours, How gay.
 Pryth - ee, Sheriff, come a - way, He - is - ours, How gay.
 Pryth - ee, Sheriff, pryth-ee come a - way, How gay.
 Pryth - ee, Sheriff, pryth-ee come a - way, How gay.
 Pryth - ee, Sheriff, come a - way, He - is - ours, How gay.

Andantino.

Dame Durden.

cresc.

faith-less one! you're in a gruesome plight! If you'd acknowl - edged me, If

cresc.

you'd acknowl - edged me, Then all with you would have been right.

Sheriff.

(Quasi parlando)

Woman, get thee gone, and let me die a - lone; If Guy would come with the King's men, I'd

a poco pressando

Annabel.

Dame Durden.

Robin.

turn the ta - bles on them then, I'd turn the ta - bles on them then.

Little John.

Tuck. Scarlet.

Chorus.

rall.

Tempo di Valse.

he is ours, our foe, yes, he is ours now! The Sher - iff's in the stocks, in the

He is ours now! The Sher - iff's in the stocks, in the

He is ours now! The Sher - iff's in the stocks, in the

I am theirs now! in the

He is ours now! The Sher - iff's in the stocks, in the

He is ours now! The Sher - iff's in the stocks, in the

He is ours! in the

He is ours now! The Sher - iff's in the stocks, in the

Tempo di Valse.

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stocks, in the stocks, He is ours now, The Sher - iffs

stocks, in the stocks, He is ours now, The Sher - iffs

stocks, in the stocks, He is ours now, The Sher - iffs

stocks, in the stocks, He is ours, He is ours now, The Sher - iffs

stocks, in the stocks, He is ours now, The Sher - iffs

stocks, Yes, at last in the stocks, He is ours, He is ours now, The Sher - iffs

stocks, in the stocks, He is ours now, The Sher - iffs

stocks, Yes, at last in the stocks, He is ours, He is ours now, The Sher - iffs

ff

[illegible]

[illegible]

Allegro moderato.

Allegro moderato.

Archers.

Here I am!

Yield! Out - laws,

Yield! Out - laws,

Sir Guy.

ff

Sheriff.

Let no man

stir,
(He is released)

Or straight his life is

Come, let me out, let me out.

I'm free!

Yield!

so yield!

Yield!

so yield!

Marian. Annabel.

p

Allan. Dame D. We're lost!

We're lost!

Sir Guy. All's lost!

We're lost!

Robin. Little John.

We're brave as lions, for we're two to one! We're

Tuck. Scarlet. All's lost!

We're lost!

All's lost!

We're lost!

Outlaws. All's lost!

We're lost!

All's lost!

We're lost!

Archers.

We've won!

Hur - rah!

We've won!

Hur - rah!

Allegro a la Marcia.

brave as li-ons, for were two to one, This out-law band we surely have un-done, In

Annabel.

Allan. Dame D.

Robin.

Sir Guy.

our strong hands their capture's on-ly fun, Were brave as lions, for we're two to one.

Little John.

Tuck. Scarlet.

Outlaws.

Poco meno.

Marian.

rall.

Yes, now all is lost to me,

They must now his cap-tives

Outlaws. Yes, now all is lost, we see,

And his cap-tives now are

Yes, now all is lost, we see,

And his cap-tives now are

Archers.

They our tri-umph see.

They our tri-umph see.

Poco meno.

be.

Yes, all is lost!

Robin.

Sir Guy.

con spirito

All is lost!

Sheriff.

We're brave as lions, for we're two to one, This

We're brave as lions, for we're two to one, This

we.

They've won.

we.

They've won.

We're brave as lions, for we're two to one, This

They are lost, they are lost, We're brave as lions, for we're two to one, This

Vivace a la Marcia.

All is lost!

We must cap-tives

I'll beat them yet!

Still we may be

out-law band we sure-ly have un-done, In our stronghands their cap-ture's

out-law band we sure-ly have un-done, In our stronghands their cap-ture's

They've won,

We yet may beat

They've won,

We yet may beat

out-law band we sure-ly have un-done, In our stronghands their cap-ture's

out-law band we sure-ly have un-done, In our stronghands their cap-ture's

Marian.

be, Annabel. Tho' tis true they're two to one.

be, Tho' tis true they're two to one.

free, be free, Tho' tis true they're two to one.

on - ly fun, We're brave as lions, for we're two to one. *rall.*

on - ly fun, We're brave as lions, for we're two to one, We're brave as lions, for we're

them, all's lost! all's lost!

them, all's lost! all's lost!

on - ly fun, We're brave as lions, for we're two to one.

on - ly fun, We're brave as lions, for we're two to one. *rall.*

Allegro.

two to one. *mf* It seems we have the best of it, Where

They've won.

They've won.

We've won.

We've won.

Allegro.

mf

erst— we had the worst,— Who laughs the last— laughs

loud— er far Than he— who laughs the first.— Now

Rob— in Hood with us will go, To Not— ting— ham goes he; Sing

Allegro molto.

Robin.

hey! for the mer-ry, mer-ry stocks and chains, Sing hey! for the gal-lows— tree! Sing

Little John.

Tuck. Scarlet.

Annabel with Sopr. I.

Allan and Dame D. with Sopr. II.

Outlaws.

Archers.

Allegro molto. Sing

Sing

las! the dole - ful stocks and chains, A - las! the dole - ful

hey! for the mer-ry, mer-ry stocks and chains, Sing hey! for the mer-ry, mer-ry

las! the dole - ful stocks and chains, A - las! the dole - ful

las! the dole - ful stocks and chains, A - las! the dole - ful

las! the dole - ful stocks and chains, A - las! the dole - ful

las! the dole - ful stocks and chains, A - las! the dole - ful

hey! for the mer-ry, mer-ry stocks and chains, Sing hey! for the mer-ry, mer-ry

hey! the mer - - ry stocks and chains, Sing hey! the mer - - ry

stocks and chains! Oh! the

stocks and chains! The ver - y mer-ry heigh down der-ry, rol-lick-ing, rol-lick-ing,

stocks and chains! Oh! the

stocks and chains! Oh! the

stocks and chains! Oh! the

stocks and chains! The ver - y mer-ry heigh down der-ry, rol-lick-ing, rol-lick-ing,

stocks and chains! The ver - y mer-ry heigh down der-ry, rol-lick-ing, rol-lick-ing,

sostenuto

dread - ful gal - lows - tree. You have no pow'r to take my life As
 Sir Guy. We'll have his life!

rol-licking, rol-licking gal - lows - tree. We'll have his life!

dread - ful gal - lows - tree.

dread - ful gal - lows - tree.

dread - ful gal - lows - tree.

rol-lick-ing, rol-lick-ing gal - lows - tree.

rol-lick-ing, rol-lick-ing gal - lows - tree.

Andante con moto.

you have shrewdly plann'd, For Mar - i-an must be my wife, It
 as we have plann'd! must be his wife?

as we have plann'd! must be his wife?

as we have plann'd! must be his wife?

Tuck. must be his wife?

Scarlet. must be his wife?

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Marian. Annabel.

Allan. Dame D.

Be-cause it is the King's com - mand.

You have no pow'r, no pow'r to take his

is the King's com - mand.

Sir Guy.

We have no pow'r!

Little John.

You have no pow'r!

Tuck. Scarlet.

You have no pow'r!

Chorus.

You have no pow'r, no pow'r to take his

You have no pow'r, no pow'r to take his

They have no pow'r to take his life, no pow'r to take his life, For

life, his life, no pow'r to take his life, For

To take my life, You have no pow'r, No, no, For

To take his life, You have no pow'r, No, no, For

To take his life, his life, No, no, For

To take his life, his life, No, no, For

life As we, of course had plann'd, For

life As we, of course had plann'd, For

Mar-i-an must be, must be his wife, Because it is the Kings com-
 Mar - i-an must be his wife, It is the Kings com-
 Mar - i-an must be my wife, my wife must be, It is the Kings com-
 Mar - i-an must be his wife, his wife must be, It is the Kings com-
 Mar - i-an must be his wife, Because it is the Kings com-
 Mar - i-an must be his wife, Because it is the Kings com-
 Mar - i-an must be his wife, It is the Kings com-
 Mar - i-an must be his wife, It is the Kings com-

Valse lento.

rall. *a tempo*
 mand. Marian. Annabel. Nothing shall part my love from me, What'e'r thou
 mand. Allan. *f* *a tempo* Nothing shall part my love from me, What'e'r thou
 mand. *f* *a tempo* Nothing shall part my love from me, What'e'r thou
 mand. Nothing shall part my love from me, What'e'r thou
 mand. What'e'r thou
 - mand. What'e'r thou
 mand. What'e'r thou
 mand. *rall.* *a tempo*

Ev-er my heart thine own must be,
 art, captive or free, Ev-er my heart thine own must be,
 art, cap-tive or free, Ev-er my heart thine own must be,
 Scarlet. thine own must be,

rall. **Allegro agitato.**

I will be faith-ful, my own love, to thee.
 I will be faith-ful, my own love, to thee.
rall. I will be faith-ful, my love, to thee.
rall. I will be faith-ful, my own love, to thee.
 Sheriff. You're
 I will be faith-ful, my love, to thee.
rall. I will be true, love, to thee.
Allegro agitato.

Marian.

Robin.

molto marcato

How so?

How so?

dread-ful - ly mis - tak - en, Sir, For you are not the one, The

King's command is for the Earl, The Earl of Hun - ting - ton! The

Earl of Hun - ting - ton is Guy, And Guy will bridegroom be, Sing

Sir Guy.

Sing

hey! for the mer - - ry stocks and chains And the rol-lick-ing gal - lows-tree!

Chorus.

Sing

Sing

Ah! nev - er, yes, nev - er

Allan. Dame D. nev - er, yes, nev - er

Robin. Ah! nev - er, yes, nev - er

L. John. Ah! nev - er, yes, nev - er

Tuck. Ah! nev - er, yes, nev - er

Scarlet. Ah! nev - er, yes, nev - er

hey! for the mer-ry, mer-ry stocks and chains, Sing hey! for the mer-ry, mer-ry stocks and chains, The

hey! for the mer-ry, mer-ry stocks and chains, Sing hey! for the mer-ry, mer-ry stocks and chains, The

mar - ried be. Hor - ri - ble, hor - ri - ble, hor - ri - ble, hor - ri - ble

mar - ried be. Hor - ri - ble, hor - ri - ble, hor - ri - ble, hor - ri - ble

mar - ried be. Hor - ri - ble, hor - ri - ble, hor - ri - ble, hor - ri - ble

mar - ried be. Hor - ri - ble, hor - ri - ble, hor - ri - ble, hor - ri - ble

mar - ried be. Hor - ri - ble, hor - ri - ble, hor - ri - ble, hor - ri - ble

mar - ried be. Hor - ri - ble, hor - ri - ble, hor - ri - ble, hor - ri - ble

ver - y mer - ry, heigh down der - ry, rol - lick - ing, rol - lick - ing, rol - lick - ing, rol - lick - ing

ver - y mer - ry, heigh down der - ry, rol - lick - ing, rol - lick - ing, rol - lick - ing, rol - lick - ing

Marian. *Andante.*

gal - lows-tree. Too true, a - las,

Annabel.

gal - lows-tree. Too true, from you,

Allan.

gal - lows-tree. Too true, from you,

Dame D.

gal - lows-tree. Too true, from you,

Robin.

gal - lows-tree. 'Tis true, a - las, too true, and I must part, and I must

Sir Guy.

Ha ha! Ha ha!

Sheriff.

Ha ha! Ha ha!

Little John.

gal - lows-tree. Ah me! from you,

Tuck.

gal - lows-tree. Ah me! from you,

Scarlet.

gal - lows-tree. Ah me! from you,

pp

gal - lows-tree. Ah me! from you,

pp

gal - lows-tree. Ah me! from you,

Andante.

p

Andante maestoso.

And I must part from you. Fear not, my dar - ling, Hope's bright star may still be
 too true, a-las, too true.
 too true, a-las, too true.
 too true, a-las, too true.
 part, yes, part from you.
 Yes, we will part these two.
 Yes, we will part these two.
 too true, a-las, too true.
 too true, a-las, too true.
 too true, a-las, too true.
 too true.
 too true.

Andante maestoso.

f molto largamente

cresc.

shin - ing; Fear not, my love, though cru-el fate may — part us,

*cresc.***Pressante.**

now, — Yes, while Hope's bright star is cheering us by brightly shin - ing,
Annabel.

Yes, while Hope's bright star is cheering us by brightly shin - ing,
Allan.

Yes, while Hope's bright star is cheering us by brightly shin - ing,
Dame D.

Yes, while Hope's bright star is cheer - ing - ly shin - ing,
Robin.

Yes, while Hope's bright star is cheer - ing us by shin - ing,
Sir Guy.

Yes, while Hope's bright star is cheer - ing us by shin - ing,
Sheriff.

Yes, while Hope's bright star is cheer - ing - ly shin - ing,
Little John.

Yes, while Hope's bright star is cheer - ing - ly shin - ing,
Tuck.

Yes, while is cheer - ing - ly shin - ing,
Scarlet.

Yes, while is cheer - ing - ly shin - ing,
cheering us by brightly shin - ing,

Yes, while Hope's bright star is cheer - ing - ly shin - ing,
Chorus.

Yes, while is cheer - ing - ly shin - ing,
Pressante.

Do not de - spair, But hope and dare.

Allan. Do not de - spair, But hope and dare.

Robin. Do not de - spair, But hope and dare.

Sir Guy. Do not de - spair, But hope and dare.

Sheriff. Do not de - spair, But hope and dare.

L. John. Do not de - spair, But hope and dare.

Dame D. Do not de - spair, But hope and dare.

with Sop. II. Yes, the King's com - mand you must o - bey, the King's com - mand you must o -

Tuck Yes, the King's com - mand you must o - bey, the King's com - mand you must o -

Scarlet with Bases.

Più mosso.

Nought shall ev - er part us, I'll be faith - ful ev - er.

Nought shall ev - er part them, But they now must sev - er.

Nought shall ev - er part us, I'll be faith - ful ev - er.

Nought shall ev - er part us, He'll be faith - ful ev - er.

Nought shall ev - er part them, But they now must sev - er.

boy, must now be part - ed, yes, o - bey, And they now must sev - er, yes, o - bey!

boy, must now be part - ed, yes, o - bey, And they now must sev - er, yes, o - bey!

Più mosso.

molto f

Yes, we must part, must part, my love, the King's com-
 Yes, they must part, they two must part, the King's com-
 Yes, we must part, must part, my love, the King's com-
 Yes, they must part, must part, my love, the King's com-
 Yes, they must part, they two must part, the King's com-
 They must part, they must part, Yes, they two must part, the King's com-
 They must part, they must part, Yes, they two must part, the King's com-
stentato

rall. *accel.*
 mand, the King's command we must o - bey.
 mand, the King's command they must o - bey.
 mand, the King's command we must o - bey.
 mand, the King's command they must o - bey.
 mand, the King's command they must o - bey.
 mand, the King's com-mand they must o - bey. Come a - way from the for - est, a - way from the
rall. *accel.*

The King o - bey,
 The King o - bey,
 The King o - bey,
 The King o - bey,
 The King o - bey,
 The King o - bey; Come a - way from the for - est to Not - ting-ham
 wood, The King o - bey; Come a - way from the for - est to Not - ting-ham

now, come a - way.
 now, come a - way.
 now, come a - way.
 now, come a - way.
 now, come a - way.
 town, now, come a - way.
 town, now, come a - way.
pesante
rall.

Act III.

No 16. Armorer's Song.

Scarlet.

Allegro commodo.

Scarlet.

PIANO.

(working as he sings)

Let ham-mer on an - vil ring, And the

forge-fire bright - ly shine, Let wars rage still While I

work with a will At this peace - ful trade of mine, of mine. At this

ff

peace - ful trade of mine. The

sword is a weap-on to con-quer fields, I hon-or the man who

largamente

p tranquillo

shakes it, But naught is the lad who the broad-sword wields Com -

cresc.

cresc.

pared to the lad who makes it! Let ham-mer on an-vil go

(returns to work)

stentato

ff

ring, ring, ring! The forge-fire so bright-ly shine.

poco rall.

poco rall.

Più mosso.

*ff**giocoso*

Clang! clang! clang! Then huz - zah for the an - vil, the

forge and the sledge, Huz - zah for the sparks that fly, If

I had a cup I would straight-way pledge The Ar -

-mourer, that is

Let

No 16a Song. "When a maiden weds"

Annabel

Allegretto grazioso

PIANO

The piano introduction consists of two staves. The right hand begins with a melody in G minor, marked *mf*. The left hand provides a harmonic accompaniment. The piece concludes with a double bar line and a fermata over the final chord.

mf

When a maid-en weds on a bright and hap-py morn-ing, She should

p staccato sempre

The first system of the song features a vocal line and a piano accompaniment. The vocal line starts with a half rest followed by a melody. The piano accompaniment consists of chords and single notes, marked *p staccato sempre*.

cresc. *f* *f*

thrill with joy di - vine; 'Tis not so with me, I'm un-

cresc. *f* *p*

The second system continues the song. The vocal line has a crescendo leading to a forte (*f*) section. The piano accompaniment also features a crescendo and dynamic changes from *f* to *p*.

hap - py as can be,— For my own true love I pine. For

The third system concludes the song. The vocal line ends with a half note. The piano accompaniment provides a final harmonic support.

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we two have been so un-kind - ly part - ed, And an - oth - er I must

leggiro, poco pressando

wed! Be - hold me now a maid - en brok - en-heart - ed, To the

*Ad. **

rall. al - tar I am led. *Allegretto giocoso* But come what may, tho'

rall. *mf*

*Ad. **

sad - ly we are part - ed, You're the one I love and I shall dream of al-way; What-

*Ad. * Ad. * * Ad. * Ad. **

e'er be-fall, I shall not be faint-heart-ed, I shall dream of you so—

fond and true, For I love you, tho' the world say nay!—

poco rall.
tr
p
colla voce
mf

Allegretto grazioso

mf
So

heed, ye maids, this ver-y sol-emn warn-ing That I give to you to—

p staccato sempre
cresc.
cresc.

f day, *f* Wed your own true love, all oth - er suit - ors scorn - ing, And

f *p*

wed no oth - er way. For life needs love, its

leggiero, poco pressando

sun-shine and its laugh - ter, Sor - row comes as comes the rain; So

Ad. *

rall. live for love, and heed not what comes af - ter, And the sun will shine a - gain

rall. *Ad.*

Allegretto giocoso

But come what may, tho' sad - ly we are part - ed, You're the

mf

one I love and I shall dream of al - way; What - e'er be - fall, I

f

Red. * Red. * Red. * Red. *

shall not be faint-heart-ed, I shall dream of you so fond and true, For I

poco rall.

p

love you, tho' the world say nay! -

colla voce

pp

No 17. Song. "The Legend of the Chimes."

Allan and Chorus.

Andante con moto.

Allan.

PIANO.

In olden times St Swithen's chimes-bang

p dolce

blithely ev'ry hour

From out the old gray tow'r; 'Neath

CHORUS.

From out the old gray tow'r,

From the tow'r.

pp
From out the old gray tow'r,

From the tow'r.

Swith-ens shade A gen-tle maid Dwelt fair as an-y flow'r. She

dolce

dwelt with - in a rose-clad bow'r, And she was fair as a sweet wild flow'r of the

dolce

field. — She heard St Swithen's bells be-times, And learn'd to love the ringing of the

pp

Ah yes! she was fair.

pp

Ah yes! she was fair.

chimes, — Ding dong bell, For wedding-peal or fu - ner - al - knell Your

She loved the chimes.

She loved the chimes.

mf

mes - sage ev - er tell, ye — chimes, — Ring out, — ye —

Yes, tell your mes - sage, ye chimes.

mes - sage, ye chimes.

chimes, ring, ring, ring. Ding dong bell, For

Ding ding dong, ding ding dong, Ding dong bell, For

Dong dong dong, dong dong dong, Ding dong bell, For

wed - ding - peal or a funer - al - knell Your mes - sage ev - er tell, ye —

wed - ding - peal or a funer - al - knell Your

wed - ding - - - peal or knell Your

wed - ding - peal or a funer - al - knell Your

mes - sage tell, ye chimes,

peal or knell, Ring out.

chimes, Ring out, ye chimes, oh

ring out, ye bells. Ding dong ding dong ding dong ding dong

ring out, ye bells, Ding dong

poco a poco dim. al fine

ring of joy, of

poco a poco dim. al fine

ding dong ding dong ding dong ding dong ding dong ding dong

ding dong ding dong ding dong ding

poco a poco dim. al fine

joy or woe, ring, ye bells.

ding dong ding dong ding dong ding dong ding dong ding bells.

rall. *pp* bells.

rall. *pp* bells.

Nº 18. Duet.

Marian and Robin.

Andante cantabile con moto.

Marian.

Robin.

PIANO.

Andante cantabile con moto.

A time

There will come a time, when thou and

p

will come,

And ne'er shall

part, ne'er shall

I, love,

shall be one, And nev - er shall

part,

part,

Now love will be ours.

Love ev-er-more

will then be ours.

p *placido*

That happy day

Fate, oh speed that hap-py day,

Dear - est, best of all!

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f *cresc.*
Fate, oh speed that hap-py day,
When thou wilt be mine for aye.

So dear, so dear, oh speed the
So dear to me, oh speed the

ff
day, that dis-tant, hap-py day thou wilt be mine. My heart is
day, that dis-tant, hap-py day thou wilt be mine.

poco rall.
thine, Eer faith-ful to thee.
Ah! is thine a-lone, love, Eer faith-ful to thee.
poco rall.

Con passione.

Noth - ing in life, my love, shall ev - er part two hearts so true and

Con passione.

tried; Vain - ly will sor - row try to sev - er,
Vain - ly will sor - row try to sev - er,

I'll be al-ways at thy side. Storm-clouds of life shall part us nev - er,
I'll be al-ways at thy side. Storm-clouds of life shall part us nev - er,

Heart to heart we will a - bide, Heart to heart we will a - bide.
Heart to heart we will a - bide, Heart to heart we will a - bide.

mf Ah! speed that day, that day so dis-tant, yet so dear, ah! *dolce*

mf Ah! speed that day, that day so dis - tant, so dear, that day so dear,

mf *dolce*

speed the day, Ev - er dis - tant, yet so dear.

speed that hap - py day, Ev - er dis - tant, yet so dear.

Noth - ing in life, my love, shall ev - er part Two hearts so true and

Noth - ing in life, my love, shall ev - er part Two hearts so true and

tried, I will be ev - er at thy side.

tried, I will be at thy side.

Poco rubato.

A time will come, we will not
 There will come a time when thou and I ne'er will

Poco rubato.
pressando

part. *dolce*
 part. Ah! faith - ful to thee, what -

e'er the fu - ture may be bring - - - ing, Love e'er shall

cresc. Ah! yes,
 cheer us if clouds of sor - row low'r.

cresc.

faith - ful to thee, In bright-est sun-shine and in
 True to
 showr, Yes, faith - ful ev - er to thee; I'll faith-ful
 thee, Yes, faith - ful ev - er to thee; I'll faith-ful
 be, for ev - er true, so true, my own, I'll be to
 be, for ev - er true, so true, my own, I'll be to
 thee.
 thee.
 dim. rall. p

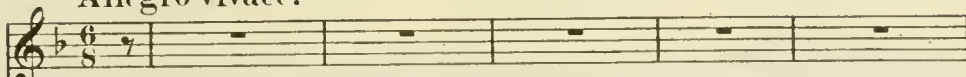
pressando e cresc.
pressando e cresc.
pressando e cresc.
ff rall.
ff rall. colla voce

No 19. Quintett.

Annabel. Dame Durden. Sir Guy. Sheriff. Friar Tuck.

Allegro vivace.

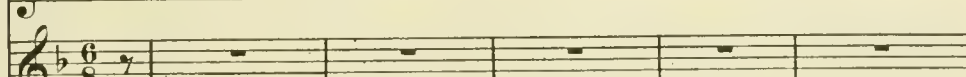
Annabel.



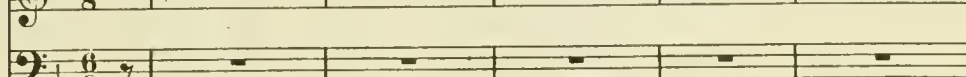
Dame Durden.



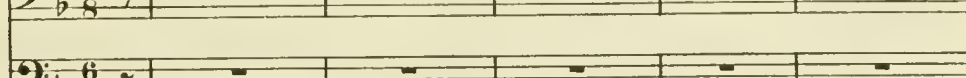
Sir Guy.



Sheriff.



Friar Tuck.

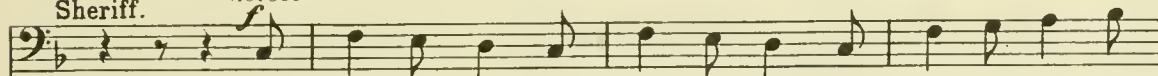


Allegro vivace.

PIANO.

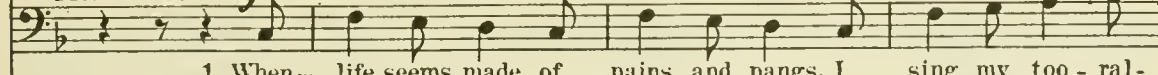


Sheriff.

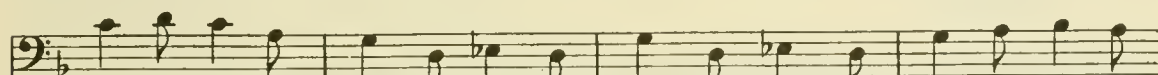
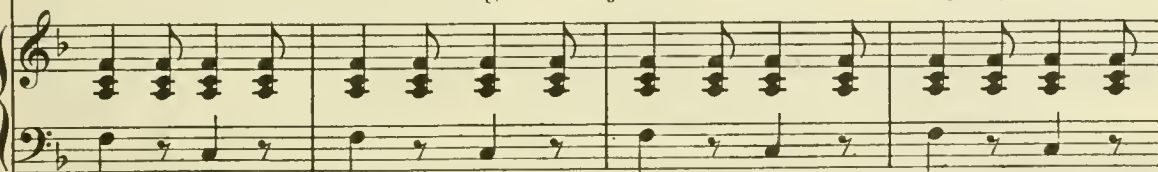
Giocoso

1. When life seems made of pains and pangs, I sing my too - ral -
 2. When no one laughs at jokes I make, I sing my too - ral -

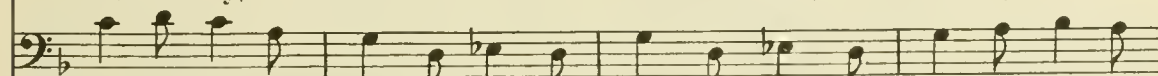
Friar Tuck.



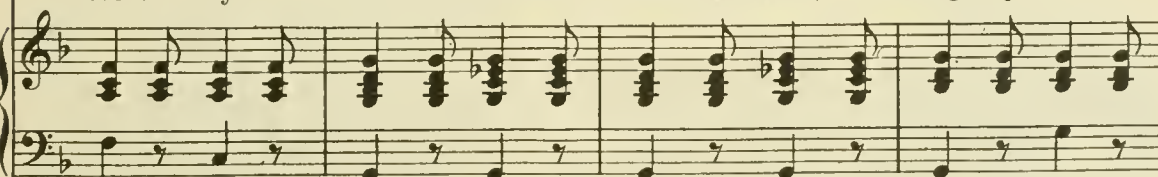
1. When... life seems made of pains and pangs, I sing my too - ral -
 2. When no one laughs at jokes I make, I sing my too - ral -



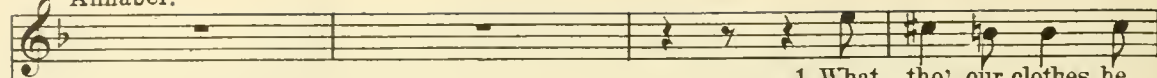
loo - ral - lay, When bill - col - lec - tors spout ha - rangues, I sing my too - ral -
 loo - ral - lay, And when I have a hard tooth - ache, I sing my too - ral -



loo - ral - lay, When bill - col - lec - tors spout ha - rangues, I sing my too - ral -
 loo - ral - lay, And when I have a hard tooth - ache, I sing my too - ral -

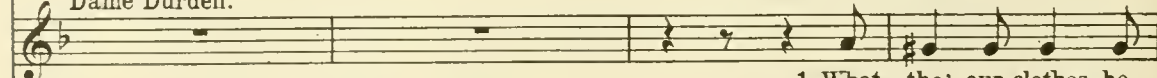


Annabel.



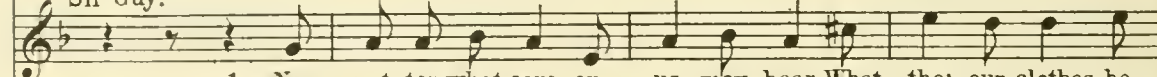
1. What tho' our clothes be
2. I sing un - til my

Dame Durden.



1. What tho' our clothes be
2. I sing un - til my

Sir Guy.



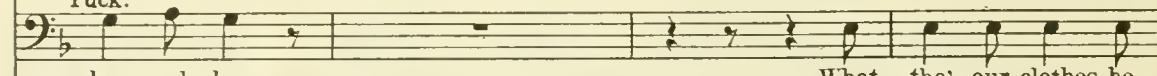
1. No mat-ter what care on us may bear. What tho' our clothes be
2. When dinners are cold and old wives scold, I sing un - til my

Sheriff.



loo - ral. lay. No mat-ter what care on us may bear.
loo - ral. lay. When dinners are cold and old wives scold,

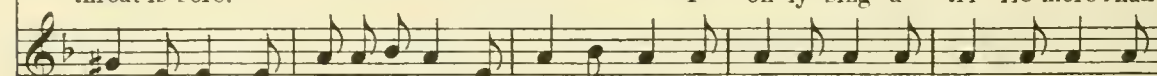
Tuck.



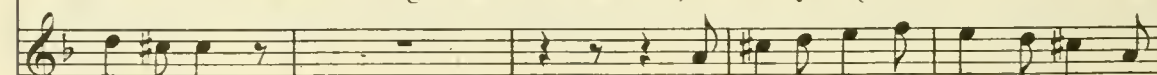
loo - ral. lay. What tho' our clothes be
loo - ral. lay. I sing un - til my



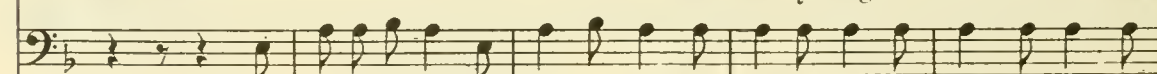
out of style? I'll swallow them and smile the while, Their
throat is sore. I on-ly sing a tri - fle more Than



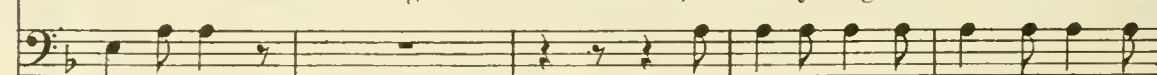
out of style? Though poverty's ills bring bit - ter pills, I'll swallow them and smile the while, Their
throat is sore. When ter - rible gout doth make me shout, I on-ly sing a tri - fle more Than



out of style? I'll swallow them and smile the while, Their
throat is sore. I on-ly sing a tri - fle more Than



Though poverty's ills bring bit - ter pills, I'll swallow them and smile the while, Their
When ter - rible gout doth make me shout, I on-ly sing a tri - fle more Than



out of style? I'll swallow them and smile the while, Their
throat is sore. I on-ly sing a tri - fle more Than



ff

bit - ter - ness be - guile! Sing tid - dy fa la, sing tid - dy fa la, sing fa la
 e'er I sang be - fore! Sing tid - dy fa la, sing tid - dy fa la, sing fa la

ff

bit - ter - ness be - guile! Sing tid - dy fa la, sing tid - dy fa la, sing fa la
 e'er I sang be - fore! Sing tid - dy fa la, sing tid - dy fa la, sing fa la

ff

bit - ter - ness be - guile! Sing tid - dy fa la, sing tid - dy fa la, sing fa la
 e'er I sang be - fore! Sing tid - dy fa la, sing tid - dy fa la, sing fa la

ff

bit - ter - ness be - guile! Sing tid - dy fa la, sing tid - dy fa la, sing fa la
 e'er I sang be - fore! Sing tid - dy fa la, sing tid - dy fa la, sing fa la

bit - ter - ness be - guile! la la
 e'er I sang be - fore! la la

ff

f

1-2. la la la! As life is short, let life be gay, It on - ly lasts for a

f

1-2. la la la! As life is short, let life be gay, It on - ly lasts for a

f

1-2. la la la! As life is short, let life be gay, It on - ly lasts for a

f

1-2. la la la! As life is short, let life be gay, It on - ly lasts for a

f

1-2. la! life is short, let life be gay, be gay.

Giocoso

sum-mer day, So ev-'ry care pray cast a-way By sing-ing your too - ral -

sum-mer day, So ev-'ry care pray cast a-way By sing - ing tid - dy fol

sum-mer day, So ev-'ry care pray cast a-way By sing - ing tid-dy fol

sum-mer day, So ev-'ry care pray cast a-way By sing - ing tid-dy fol

So gay, So ev-'ry care pray cast a-way By sing - ing tid-dy fol

lay. — Sing tid-dy fa la, Sing too-ral-loo-ral - lay! Ah!

lay. — Sing tid-dy fa la, sing too-ral-loo-ral - lay! Ah!

lay. — Sing tid-dy fa la, sing too-ral-loo-ral - lay! Ah!

lay. — Sing tid-dy fa la, sing too-ral-loo-ral - lay! Ah!

lay. — Sing fa — la lay! Ah!

life is brief, let life be gay, It on - ly lasts for a sum-mer day, So

life is brief, let life be gay, It on - ly lasts for a sum-mer day, So

life is brief, let life be gay, It on - ly lasts for a sum-mer day,

life is brief, let life be gay, It on - ly lasts for a sum-mer day, So

life is brief, let life be gay, It on - ly lasts for a sum-mer day,

rall. cark-ing care, pray chase a-way, Sing tid-dy fa la la lay. — *f*

rall. cark-ing care, pray chase a-way, Sing tid-dy fa la la lay. — *f*

rall. pray chase a-way, Sing tid-dy fa la la lay. — *f*

rall. cark-ing care, pray chase a-way, la lay. — *f*

rall. Sing tid-dy fa la la lay. — *f*

No. 20. Country Dance.

Allegro vivace.

Soprano I. II.

Tenor. Bass.

PIANO.

Allegro vivace.

Soprano I. II. Tenor. Bass.

PIANO.

Hap - py day! Hap - py day! Let's be gay! Yes, be gay! Hap - py

Hear the wedding bells a - ringing, To the bonny birds let us be

day! Bells are ringing Sweet and clear. Let's be Bells are ringing Sweet and clear, Let's be

sing - ing, Wreaths of ros-es we are bring-ing, Hear the mer-ry bells a - ring-ing

First system of the musical score. It consists of a vocal line (treble and bass staves) and a piano accompaniment (treble and bass staves). The vocal line has the lyrics: "sing - ing, Ros - - es bring - ing, Bells are ringing". The piano accompaniment features a melody in the right hand and chords in the left hand.

Second system of the musical score. It continues the vocal and piano parts. The vocal line has the lyrics: "sweet and clear, We'll greet the bride so fair, fair." The piano accompaniment continues with a similar melodic and harmonic structure.

Allegro.

Third system of the musical score, marked *Allegro*. The vocal line has the lyrics: "Fa la la Fa la la Trip a mer-ry dance hi - lar - i - ous, Light - ly, bright - ly". The piano accompaniment features a more rhythmic melody in the right hand.

Allegro.

Fourth system of the musical score, also marked *Allegro*. It continues the vocal and piano parts from the previous system.

Fifth system of the musical score. The vocal line has the lyrics: "Trip in measures mul - ti - fa - ri - ous. Fa la la fa la la! Trip a mer-ry dance hi -". The piano accompaniment continues with a rhythmic melody.

Dance

lar - i - ous, Light - ly and bright - ly we cel - e - brate the fair. Dance so

lar - i - ous, Light - ly, bright - ly cel - e - brate the fair. Dance

hap - pi - ly, so gai - ly and — so mad - ly.

gai - ly light - ly, mad - ly, Dance your

so gai - - - ly, Yes, pray dance your ver - y

pret - ti - est, and dance your light - est and best! No court min - u - et is ev - er

best, yes, dance light - est and best! Fa la fa la

danced half so glad - ly, Now dance your live - li - est, With out a stop for a

fa la fa la fa la fa la fa la!

ff

rest. Then Fa la fa la! Dance a mer-ry dance hi - lar - i-ous, Light - ly,

Fa la fa la fa la! Dance a mer-ry dance hi - lar - i-ous, Light - ly,

bright - ly, Trip in meas-ures mul-ti - fa - ri - ous! Fa la fa la la

bright - ly, Dance meas - ures va - ri - ous! La fa

cresc.

Dance in meas-ures mul-ti - fa - ri - ous. This wed-ding - day we must be

la la la la la la

fa la la Dance so light - ly, so gai - ly,

cresc.

cresc. *sempre*

gay, Dance then so bright - ly. Yes, dance so mer - ri - ly and ev - er

la la la la

bright - ly, so gai - ly and bright - ly. La la

cresc. *sempre*

No 21. Finale III.

Allegro.

Annabel.

Dame Durden.

Sir Guy.

Sheriff.

Friar Tuck.

Chorus.

Soprani.

Tenori Bassi.

PIANO.

Now let _____ each bonny bridegroom take his bonny bride, The

This system contains the first three measures of the piece. It features staves for Annabel, Dame Durden, Sir Guy, Sheriff, Friar Tuck, Chorus (Soprani and Tenori Bassi), and Piano. The Sheriff's part begins with a melodic line starting on a half rest, marked with a forte (f) dynamic and an accent. The Piano part provides a rhythmic accompaniment with chords and moving lines in both hands.

Allegro.

In

We'll wed in-deed!

door _____ of yon-der church inust now be opened wide.

To ope those doors there is no need, In

There is no need, In

To ope those doors there is no need, In

This system contains measures 4 through 10. The vocal parts continue their entries. Dame Durden and Sir Guy enter in measure 4. The Sheriff's part continues with a melodic line. The Piano part continues with a rhythmic accompaniment. The lyrics are: "In We'll wed in-deed! door _____ of yon-der church inust now be opened wide. To ope those doors there is no need, In There is no need, In To ope those doors there is no need, In".

Dame Durden.
that will oth-ers take the lead.

Allan.
You shall not wed these dam-sels, no! Your

Sir Guy.
I'll take the lead.

Friar Tuck.
that will oth-ers take the lead.

that will oth-ers take the lead.

that will oth-ers take the lead.

Annabel. (to Sheriff) (aside)
I will o-bey that fate-ful chime, If

Allan.
plan we yet will o-ver-throw.

Friar Tuck.
If

ff marcato

Allegro moderato.

(The doors of the church are thrown open.)

Marian, Annabel, a 2.

rall.

Robin should not come in time, in time! Dame D. Allan. We're saved! they

Sir Guy. We're saved! they

Sheriff. What's this? they

Friar Tuck. *rall.* What's this? they

Robin will be here on time, on time!

Chorus. What's this? they

What's this? they

Allegro moderato.

*rall.**f marcata**cresc.**ff*

come! They're here to save!

come! They're here to save!

cresc.

come! They're here to save!

cresc.

come! They're here to save!

Outlaws.

Robin
Little John } and Tenors..
Friar Tuck }
Scarlet } and Basses.

Vic-t'ry, we con-quer at last!

Vic-t'ry, we con-quer at last!

come! *cresc.* They're here to save!

come! They're here to save!

*cresc.**sempre**ff*

Moderato.

Dan-ger is o-ver and past, at last!

Dan-ger is o-ver and past, at last!

Robin. *mf con sentimento* Love, now we nev-er

Sir Guy. Vic-try! we con-quer at last! at last!

Dan-ger is o-ver and past, at last!

Sher. Dan-ger is o-ver and past, at last!

Outlaws. Vic-try! we con-quer at last, at last!

Chorus. Vic-try! we con-quer at last, at last!

Dan-ger is o-ver and past, at last!

Dan-ger is o-ver and past, at last!

Moderato.

Marian.

Robin. Yes, lov-er mine! *cresc.* *f* more will part, What-e'er be-tide, Safe in my shelt'ring armsthou art My own sweet

Chorus.

Marian. Annabel. a 2.

Allan. Dame D. Love, now we nev-er more will part, Ah nev-er! what-e'er be - tide, no nev-er!

Robin. Love, now we nev-er more will part, What-e'er be - tide.

bride. Love, now we nev-er more will part, What-e'er be - tide,

Sir Guy. Love, now we nev-er more will part, What-e'er be - tide,

Sheriff. Little John. Love, now we nev-er more will part, What-e'er be - tide,

Friar T. Scarlet. Love, now they nev-er more will part, What-e'er be - tide,

Love, now they nev-er more will part, What-e'er be - tide,

Love, now they nev-er more will part, What-e'er be - tide,

Love, now they nev-er more will part, What-e'er be - tide,

Love, now they nev-er more will part, What-e'er be - tide,

Safe in thy shel-t'ring arms an I, My dear-est, I'll be thy bride.

Safe in thy shel-t'ring arms thou art, Now my own sweet bride.

Safe in my shel-t'ring arms thou art, Now my own sweet bride.

Safe in my shel-t'ring arms thou art, Now my own sweet bride.

Safe-ly they meet, no more to part, The bride-groom and bride.

Safe-ly bride-groom and bride.

Safe-ly bride-groom and bride.

Safe-ly bride-groom and bride.

Safe-ly bride-groom and bride.

So you we will not wed,

Sir Guy. So you they will not wed.

Sheriff. 'Tis wrong! I'll not sub-mit! So you we will not wed.

Little John. 'Tis wrong! I'll not sub-mit! So you they will not wed.

Scarlet. Friar Tuck. So you they will not wed.

So you they will not wed.

So you they will not wed,

Allegro agitato.

Andante. *molto marcato*

But our loves instead. We win the day, we win the day!

'Tis as I said. We win the day, we win the day!

'Tis as I said. Robin. Sir Guy. { We win the day, { we win the day!

Ah! with rage I burn! Hal

Hal with rage he burns! Hal

Hal one one else instead. Hal

They will not wed. Hal

Hal with rage he burns! Hal

Andante. rall.

(A Messenger enters.)

Ah! who is this?

Ah! who is this?

Ah! who is this?

'Tis from the

Ah! who is this?

Hal! Who is this?

Hal! Who is this?

ff

What is this? What is this?

King! Sir Sher-iff, read! —

The King!

The King!

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Read, Sher - iff, read! 'Tis from the
 Read, Sher - iff, read! Robin. Sir Guy. The
 Read, Sher - iff, read! The
 Little John. The
 See, he doth bring a par-don from the
 The
 Read, Sher - iff, read! The
 Read, Sher - iff, read! The
 The

[illegible]

Lento.

King! A par - don from the King! Now you are

King! A par - don from the King! Now you are

King! A par - don from the King! He par - dons all,

King! A par - don from the King! Yes, you are

King! A par - don from the King! Yes, we are

King! A par - don from the King! Yes, we are

King! A par - don from the King! Yes, { we they are

King! A par - don from the King! Yes, { we they are

molto marcato

free! To mar - ry me! Marian, { I She

free! To mar - ry me! Annabel, { She

At last { she am is free, at last { I'm free. We

free, yes, you are free, we're

free, We all are free, we're

free, yes, you are free, we're

free, yes, { they are free, we're

free, yes, { we they are free, we're

came as a cav-a - lier To seek ^{a2.} ^{my} her own, ^{my} her on - ly love, Tho' clouds were dark and

Robin meet.

Sir G. came as a cav-a - lier To seek her own, and on - ly love, Tho' clouds were dark and

Sher. meet.

She's found her on - ly love,

Little J. free.

She's found her on - ly love,

free. Scarlet. Tuck.

She's found her on - ly love,

free.

free.

free.

She's found her on - ly love,

Allegro vivace.

dear The sky is now so blue a - bove. Fare-well to old Sherwood gay, and to all the

Skies now are blue a - bove. Fare-well to old Sherwood gay, and to all the

dear The sky is now so blue a - bove. Fare-well to old Sherwood gay, and to all the

Sheriff. Little John. Little J. Skies now are blue a - bove. Fare-well to old Sherwood gay, and to all the

Skies now are blue a - bove.

Skies now are blue a - bove.

Skies now are blue a - bove.

gal-lant out-law crew; But man-y a match we yet may have with your bow of

gal-lant out-law crew; Yes, 'tis most

Robin, Sir Guy.

gal-lant out-law crew; But man-y a match we yet may have with your bow of

Sheriff.

Yes, 'tis most

Little John.

gal-lant out-law crew; Yes, 'tis most

Yes, 'tis most

Yes, 'tis most

Yes, 'tis most

Yes, 'tis most

yew. She came as a cav-a-lier To seek her own and on-ly

true. She came as a cav-a-lier To seek her own and on-ly

Sher. yew. She came as a cav-a-lier To seek her own and on-ly

Little J. true. She came as a cav-a-lier To seek her own and on-ly

true. She came her own and on-ly

true. She came as a cav-a-lier To seek her own and on-ly

true. She came her own and on-ly

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love; Tho' clouds were dark and drear The sky is now so blue a - bove. Fare -

love; Tho' clouds were dark and drear The sky is now so blue a - bove. Fare -

love; Tho' clouds were dark and drear The sky is now so blue a - bove. Fare -

love; is now so blue a - bove. Fare -

love; is now so blue a - bove. Fare -

love; Tho' clouds were dark and drear The sky is now so blue a - bove. Fare -

love; is now so blue a - bove. Fare -

well to old Sherwood gay, and to all the gal-lant out-law crew, Mer-ry is the out-law

well to old Sherwood gay, and to all the out-law crew, Mer-ry is the

well to old Sherwood gay, and to all the out-law crew, Mer-ry is the

well to the wood and the out-law crew, Mer-ry is the

well to the wood and the out-law crew, Mer-ry is the

gal-lant out-law crew, Mer-ry is the out-law

well to old Sherwood gay, and to all the out-law crew, Mer-ry is the

well to the wood and out-law crew, Mer-ry is the

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life, the life ev-er gay and free. Fare-well to old Sher-wood

life, the life gay and free. Fare-well to old Sher-wood

life ev-er gay and free, gay and free. Fare-well to old Sher-wood

life ev-er gay and free, gay and free. Fare-well to old Sher-wood

life, the life ev-er gay and free. Fare-well to old Sher-wood

life, ev-er gay and free, gay and free. Fare-well to old Sher-wood

life so gay and free.

life so gay and free.

life so gay and free.

life so gay and free.

life so gay and free.

life so gay and free.

life so gay and free.

molto f *pressando* *f*

End of the Opera.

As sung by Miss Florence Wickham

Oh promise me

Words by Clement Scott

R.de Koven. Op. 50

Moderato

The piano introduction consists of three measures. The first two measures feature a treble clef with a key signature of one sharp (F#) and a common time signature (C). The bass clef has a key signature of two sharps (F# and C#). The music is marked *p* (piano) and *pesante*. The third measure continues the bass line with a *p* marking.

The first system of the vocal melody and piano accompaniment. The vocal line begins with a *mf* (mezzo-forte) marking and the lyrics "Oh prom-ise me, that some day you and". The piano accompaniment features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The bass clef has a key signature of two sharps (F# and C#). The music is marked *p* (piano).

The second system of the vocal melody and piano accompaniment. The vocal line continues with the lyrics "I Will take our love to-geth-er to some sky Where". The piano accompaniment continues with a treble clef and a key signature of one sharp (F#). The bass clef has a key signature of two sharps (F# and C#). The music is marked *p* (piano).

Note. This celebrated song is now generally sung between Nos. 10 and 11 of this score.

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semplice
p poco rall.

we can be a-lone, and faith re - new, And find the hollows where those flowers

cresc.
p poco rall.

p con tenerezza

grew, — Those first sweet vi - o - lets of ear - ly spring, Which

p marc. la melodia

cresc.

come in whispers, thrill us both, and sing Of love unspeakable that

cresc.

f > rall.

is to be: Oh prom - ise me, oh prom - ise me!

f rall.

p *pesante*

1st x
poco rubato
mf

Oh prom-ise me, that you will take my hand, The

1st
meno

most un-worthy in this lonely land, And let me sit beside you, in your

cresc.

eyes See - ing the vi - sion of our par - a-dise,

cresc. *p poco rall.*

ff largamente e con passione

Hear - ing God's message while the or - gan rolls Its might - y mu - sic to our

ff

con forza

ver - y souls, No love less perfect than a life with thee: Oh

con forza

ff

prom - ise me, oh prom - ise me!

a tempo

rall. *ff* *dim.*

rall.

p *pp*

pp

pp

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